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ABSTRACT

This document provides examples of various teaching methods to help Arizona educators develop visual art lessons that can be integrated with other activities. The guide is divided into four sections, each with its own index tab. Section 1 features ideas for relating art to other subjects. Resource examples for ideas are provided and the importance of the idea as a beginning from which to develop specific learnings relating to the Arizona Visual Arts Essential Skills (AVAE) is emphasized. The section also includes compilations of art ideas relating to other subject areas grouped according to grade levels (K-3, 4-6, and 7-8). Section 2, labelled "Correlations," contains examples of art ideas and relates them to the AVAE. It also includes examples that could be varied to accommodate more or fewer essential skills, depending on student needs and lesson goals. Section 3 presents examples of lesson plans, formats, and examples originating from art ideas listed in section 1 and developed in section 2. Some examples of support materials used with specific lessons are included as well as an initial lesson plan framework for developing units of instruction. The final section, "References," lists books, periodicals, and additional references useful for integrating art with other subject areas. (KM)

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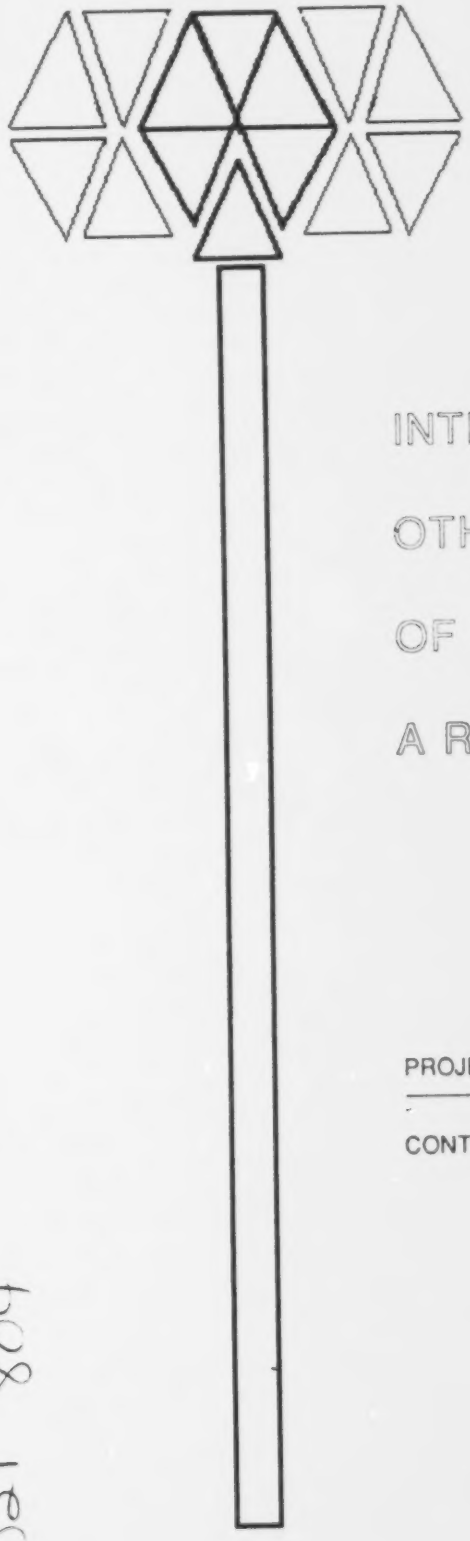

INTEGRATING ART WITH OTHER SUBJECT AREAS OF THE CURRICULUM: A RESOURCE GUIDE

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ARIZONA DEPARTMENT OF EDUCATION
C. Diane Bishop, Superintendent
December 1989

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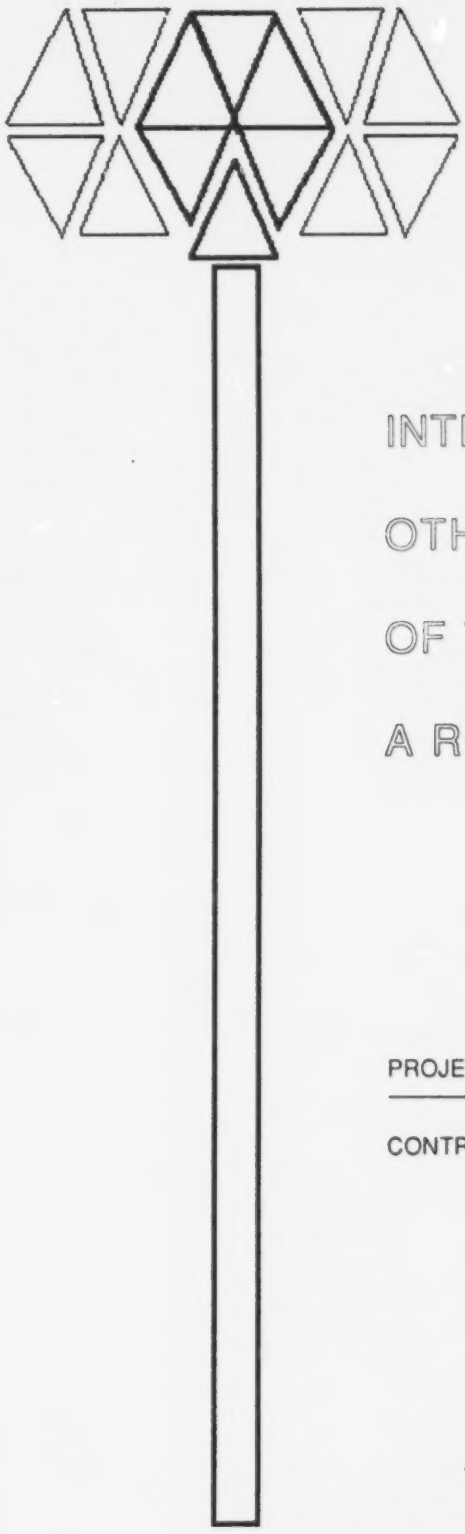

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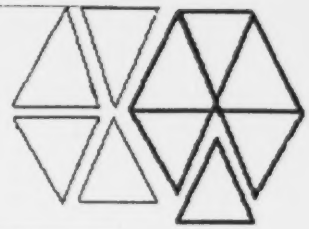
PREFACE



The Arizona Art Teacher Cadre was established in 1988 - 1989, through the cooperative efforts of the Arizona Department of Education, The Arizona Commission on the Arts and the National Endowment for the Arts. The purpose of the Cadre was to establish a program whereby art teachers could be sent to conduct inservice workshops in rural and/or small public school districts throughout Arizona .

One of the seminars most frequently requested proved to be the one which assists teachers in interrelating art with other subject areas. Further, many districts expressed the need for assistance in relating art lessons to the Arizona Visual Arts Essential Skills (1988) document. While it is always desirable to provide art classes as a separate learning, it is often imperative to interrelate art with other subject areas because of time and other constraints.

This resource guide was designed to assist teachers and administrators as they prepare materials for art instruction. Parts of this document have already been used for inservice seminars in LaVeen, Payson and Winslow during the Spring of 1989.

It is hoped that many professionals will find these materials to be a good beginning point from which to create their own forms, formats and personalized lessons.

My personal gratitude is extended to all who contributed to this guide.

Gretchen A. Boyer
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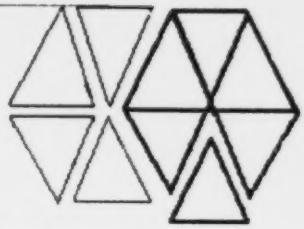
INTRODUCTION



This resource guide was developed in order to provide materials for Arizona Art Teacher Cadre members and other persons interested in in-service related to the topic of integrating art with other subjects.

A complete curriculum has not been provided because of the belief that each teacher is an intelligent being capable of making unique contributions to the actual development of lessons. Rather, the primary purpose of this document is to provide examples of various thinking strategies from which teachers may elect to develop more personalized and individualized lessons and curriculum. For this reason, pages are numbered within each section so that new materials can easily be added, thereby enriching the process through ongoing contributions.

These resources reflect a valuing of integrated learning as a meaningful learning process. Within this strategy, the essential skills of a variety of subject areas are taught in concert with one another. For the purposes of this resource guide, art learnings are keyed to the Arizona Visual Arts Essential Skills (1988) document.

The following art teachers contributed to this resource guide and are acknowledged with deep appreciation:

Darlene Sparks (Alhambra School District, Phoenix) originally collected her ideas for a presentation on "Quality Art Can Happen with Science / Math".

Sharon Hill provided sample ideas already used throughout the Peoria Elementary School District.

Peg LaRose (Kyrene Elementary Schools) and Kim Shipek (Buena H.S., Sierra Vista) provided both lesson plan examples and teacher support materials.

Stevie Mack and Deborah Christine (CRIZMAC Art and Cultural Education Materials, Tucson) generously permitted use of materials they have developed and used.

Susan St. Germaine (Winslow Elementary Schools) shared her art classroom ideas for teaching concepts relevant to our southwestern heritage.

Ginny Brouch (Phoenix College) assisted with ideas, editing, proofing and the designing of page layout.

Gretchen Boyer (Fine Arts Specialist, Arizona Department of Education) initiated the concept, motivated the process and contributed resources and ideas.

Judy Kula
Project Director

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***Format**: Please feel free to copy these pages.

IDEAS FOR RELATING ART WITH OTHER SUBJECT AREAS

INTRODUCTION

The purposes of this section are:

1. to provide examples of sources of idea possibilities that an elementary teacher might normally encounter, and,

2. to emphasize the importance of the idea as a beginning from which to develop the specific learnings relating to the Arizona Visual Arts Essential Skills.

This section also includes compilations of art ideas relating to other subject areas. The ideas are listed in a flexibly projected K-3, 4-6 and 7-8 format.

BACK TO SCHOOL!

ART HELPERS

THE ART RESOURCE CENTER

PEORIA UNIFIED SCHOOL DISTRICT

*COVER ART TAKEN FROM WINSLOW HOMER'S PAINTING,

"SNAP THE WHIP"

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SUMMER

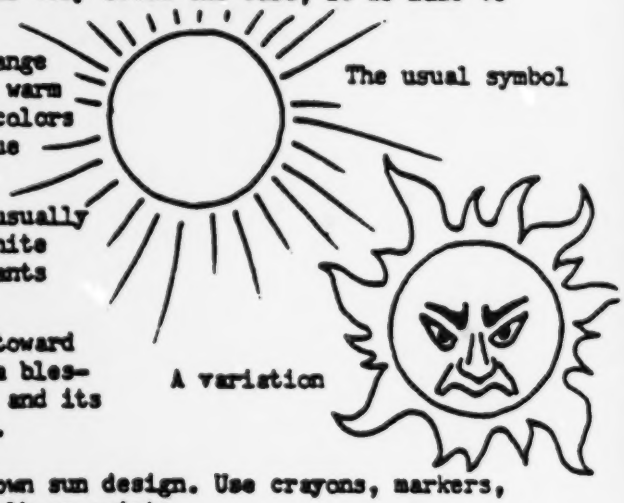
THE SUN AS A DESIGN

The sun has a great significance for children. It has much importance in the drawings and paintings made by children. It is present in most drawings and paintings made by children. Night pictures are almost non-existant. Obviously children are day people.

However, the idea of the sun being a subject for design has to be introduced for, without suggestion, children will continue to symbolize the sun in a very general way.

The sun is a shape and for children it is two shapes. It's a circle (visual) and it's also a ball. At the same time it is a yellow light and a ball of fire (science). Discuss how artists, in the past, have used the visual as well as the intellectual impressions of the sun. They have used circles, of course, but have used other shapes in combinations too. The flaming of the sun has been depicted many ways too. It might also be noted that the man in the moon isn't alone. The sun is often depicted with a face. It can be smiling or, as is very often the case, it is made to look fierce, relentless or angry.

The sun has been depicted as being yellow, orange or red. These are considered, usually, as the warm colors- or should we say hot! However, other colors could be used too; recall "white hot" and "blue flame".

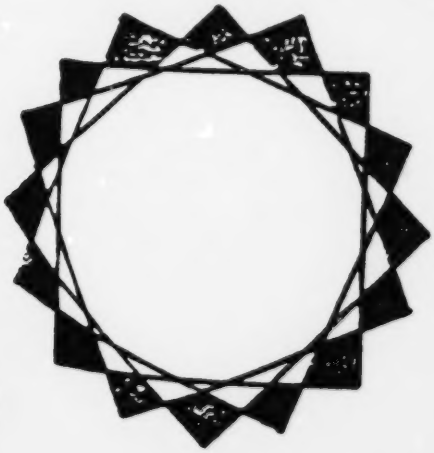


The usual symbol

A variation

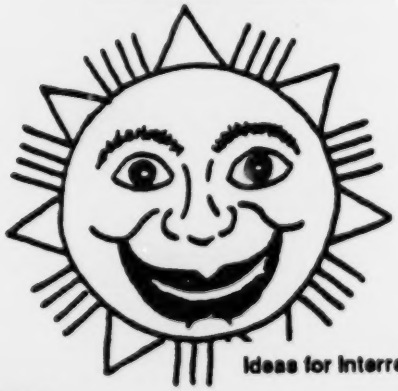
Stars are known by their colors. Yellows are usually relatively cool, blue ones are very hot and white stars are extremely hot. Some are known as giants and others as dwarfs.

Discuss also what our human attitudes can be toward the sun. It is light and warmth, it is heat, a blessing or a curse. It is often a god. It is day and its absence is night. It is a friend and an enemy.



Make your own sun design. Use crayons, markers, colored chalk or paints.

Display the results and enjoy the variations on the theme- the SUN!



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This opening lesson is designed to achieve two goals. The primary goal is to stimulate children's visual memories. Drawing is a way of communicating objects and events that is every bit as effective as writing or telling stories; but children must remember how things look in order to draw them.

A second goal is to have the class explore the different kinds of marks that can be made with a pencil. They should try and add to the ways of using a pencil they have learned already from earlier art classes.

SUMMER FUN!

SUMMERTIME

What did you do this summer? Did you go away? Did you play outside? Did you meet any new friends? Did you see anything like the places shown in this lesson? Did you see something happen that was exciting? Perhaps what you saw really scared you.

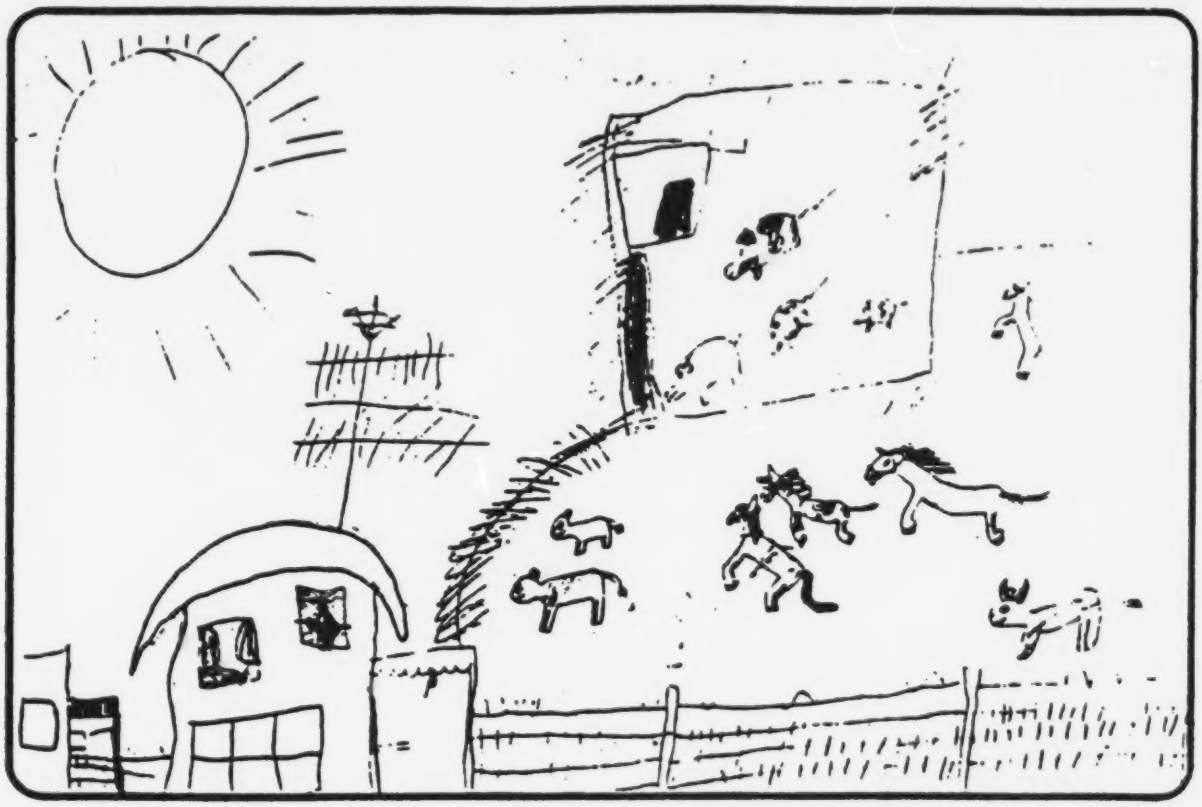
Artists draw what they see around them. This helps them remember how things look so they can draw them again from memory. This is what you are going to do.

Practice remembering about this summer by drawing something interesting that you saw. A pencil is good for this kind of work. You can use it to draw small things and big things. If a pencil has a sharp point, the lines will be thin. Blunt points make lines that are thick. You can also draw wide, shadowy lines with the side of the pencil point.

Look at the artist's drawings on this page to see how to use a pencil in interesting ways.

DRAW A MEMORY.....

Lesson 1
Drawing to Remember



Can you remember what you did this summer? Did you go away from home with your family? Were you outside with your friends much of the time? Did you help around the house, too?

Artists draw the things that they want to remember. What would you put in a drawing that tells about what you did this summer? What summer things were remembered in this drawing?

Hints:

(a) Employ this lesson to determine something of the children's past experiences in daily life as a guide to future art topics.

(b) Some children may find it more appealing to talk about a pictorial topic in some detail with others who share the same memories. Different versions of the same general topic may then be drawn.

This lesson directs children toward the goal of filling all the parts of a picture or design with color. Another important objective is to focus attention on one part of a picture.

A further objective is to practice using crayons in as many ways as possible.

Lesson 2

Art Materials

drawing from Lesson 1
crayons or oil pastels
scissors or crayon sharpener
thumbtacks or tape

MEMORIES HAVE COLORS

Use crayons to color the picture of summer you drew for Lesson 1. Color each part of your pencil drawing. Fill all the paper with color and use your crayons in all the different ways you know. Look at the different ways the artist colored the animals and birds on this page.

Sharpen the ends of your crayons. Notice the kinds of lines they make. Flatten the ends of some of the crayons. These kinds of lines are different.

Peel back the paper and draw with the side of the crayon. Crayons can be used like this to fill spaces quickly. Make some of the colors brighter. Make some of the colors lighter. Mix some of the colors.

Show the most important part of the picture clearly. This is called the "center of interest". Can you tell where the center of interest is in the picture below?

8

Look at the different ways to use crayons.

Ideas for Interrelating Art:
Peoria District: Page 5

Hints: a. The children will be helped if you demonstrate each of the crayon techniques

b. Before the lesson ends, question the class about the ways in which each of your crayon effects was achieved. Your demonstration can be taped to the board for reference in this

c. Remind the class about scissors safety, especially when using scissors as knives: scrape gently, don't bump your neighbor, don't scrape yourself, carry scissors point down.

DRAWING

Start with 2 Shapes

AN ART GAME

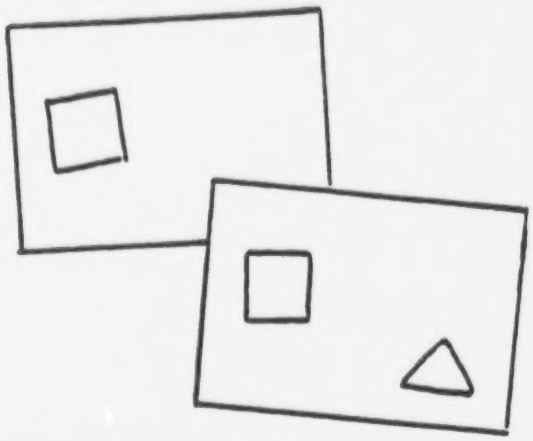
Use 9 x 12 manila or other paper to draw on. Distribute a sheet to each child.

Ask the children to draw a square (box) somewhere on the paper. It should not be too small.

Then have them exchange papers with each other. Exchange left or right, behind or in front.

Draw a triangle somewhere else on the paper.

Exchange papers again but with someone else this time to assure not getting back the original paper.



Turn the paper this way and that and let imagination decide what the picture will be. The two shapes are a starting point. This can be a very stimulating activity in terms of creativity. Imagination is forced into action.

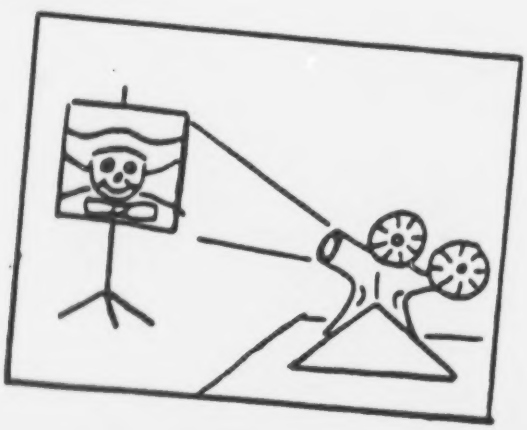
Use crayons or markers to add to the shapes, and the rest of the space, to create a picture (composition).

Add coloring to complete it.

It may be necessary to ask each child about his picture so as to give it a title.

Mount, display and enjoy the results.

By the way, shapes other than squares and triangles could be used.



pass around art

DISTRIBUTE ONE SHEET OF PAPER TO EACH STUDENT.

STUDENTS WILL HAVE 30 TO 45 SECONDS TO DRAW A START OF A PICTURE ON THIS PAPER. THEY WILL DRAW ONLY ONE THING ON THE PAPER.

AFTER THE TIME HAS PASSED, STUDENTS WILL GIVE THEIR PAPER TO THE PERSON BEHIND THEM. AGAIN, STUDENTS WILL HAVE 30 TO 45 SECONDS TO ADD SOMETHING TO THE PICTURE NOW BEFORE THEM.

WHEN THE TIME HAS PASSED, THEY WILL AGAIN PASS THE PICTURE TO THE PERSON SITTING BEHIND THEM. CONTINUE THIS PROCESS UNTIL ALL DRAWINGS GO AROUND THE ROOM ONCE AND ARE BACK TO THE PERSON WHO STARTED THEM.

THE RESULTS ARE REALLY UNEXPECTED.

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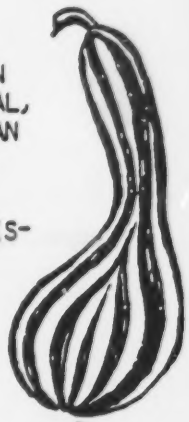
FALL STILL LIFES

*DISCUSS THE HISTORICAL TRADITION OF STILL LIFE WITH YOUR STUDENTS. WHEN CREATING A STILL LIFE, ARTISTS EMPHASIZE SUCH CONSIDERATIONS AS LIGHT & SHADOW, COLOR, SIZE VARIETY, AND SHAPE TO MAKE THEIR COMPOSITIONS INTERESTING. THE A.R.C. HAS PRINTS OF STILL LIFES FOR YOU TO CHECK OUT & HANG IN YOUR ROOM: CALL, 878-3939.

GOURDS ARE AVAILABLE AS A FRESHLY HARVESTED ITEM IN FALL



BRING INTO THE CLASSROOM ENOUGH GOURDS TO SHOW THE GREAT VARIETY TO BE SEEN IN THEM. THERE ARE LARGE, MEDIUM AND SMALL KINDS. THEY ARE LONG, CYLINDRICAL, OR OVOID AND SOME ARE SPHERICAL. SOME HAVE "HANDLES" OR NECKS. THE NECKS CAN BE STRAIGHT OR CURLED. EACH TYPE HAS ITS OWN COLORATION AND PATTERNS. SOME ARE SMOOTH AND OTHERS "WARTED".

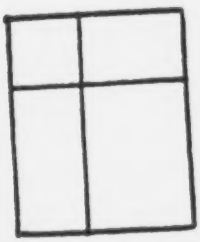
PLACE THEM WHERE THEY CAN BE SEEN EASILY AND HANDLING THEM SHOULD NOT BE DISCOURAGED. INVOLVEMENT OF THE SENSES IS IMPORTANT TO CREATIVITY.

USE YELLOW OR ORANGE PAPER. MANILA DRAWING PAPER COULD BE USED TOO SINCE IT IS TONED. TONED OR COLORED PAPER PROVIDES AN EXCELLENT BACKGROUND COLOR.

FOLD THE PAPER IN HALF UNEVENLY FIRST IN ONE DIRECTION AND THEN IN THE OTHER. OPEN TO FIND PAPER DIVIDED AS SHOWN. THIS SHOULD PROVIDE A LARGE SPACE, A SMALL ONE, A LONG ONE AND A SQUARISH ONE- OR CLOSE.

CUT THESE SHAPES APART ON THE FOLDS.

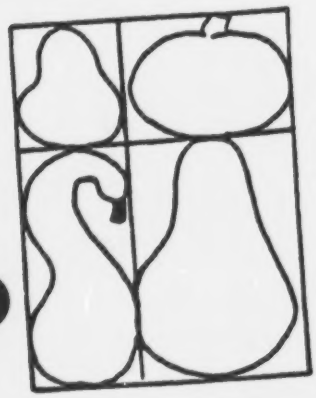
DRAW A GOURD SHAPE ON EACH. TRY TO MAKE THE GOURDS AS LARGE AS POSSIBLE ON EACH SHAPE.



COLOR THEM TO ADD COLORS, PATTERNS AND TEXTURES SUCH AS MIGHT BE SEEN IN THE REAL GOURDS BUT MAKE UP YOUR OWN TOO.

CAREFULLY CUT OUT YOUR GOURDS.

ARRANGE THEM IN A PLEASING GROUPING ON ANOTHER SHEET OF PAPER AND PASTE IN PLACE. FRAME OR MAT AND DISPLAY. MAKE A DISPLAY THAT PUTS THE CROP UP FOR SALE AT YOUR ROADSIDE PRODUCE STAND!



Ideas for Interrelating Art:

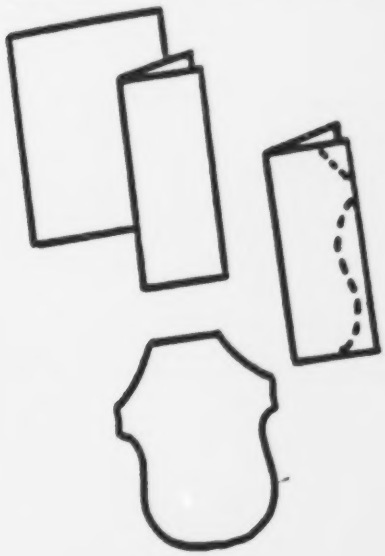
Peoria District: Page 8

Get to know your students!

DESIGN YOUR OWN~

CREST OR COAT OF ARMS

Children can enjoy designing a crest or coat of arms that represents them very personally. They will need to think hard about themselves to find symbols that tell about themselves and their interests. Names and initials can be used too.



Fold a sheet of colored paper in half.

Cut a symmetrical shape from it.

Make the shape as large as possible and make the edges of the shape interesting.

Cut near the edge of the paper- not near the fold.

Draw, cut out and paste on symbols that represent the person making it. Fifth graders are mature enough to think of enough items that will create a group to do that.

Depict hobbies, sports, favorite school subjects, and other interests. Think about making the space within the original shape well occupied and interesting with items included that speak of the person making it.

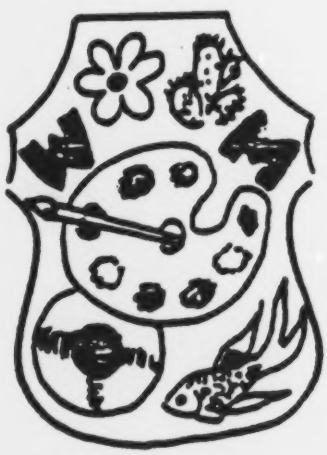
An example:

A boy is interested in skating, hockey, horses and is a paper boy. He might use a skate, a hockey stick or puck, a horseshoe or stirrup and a newspaper along with his initials or name.

A parallel:

This activity is akin to expressionistic art which relies on the use of symbolism- very personal symbolism. The art of Marc Chagall might be shown as examples.

Use markers, crayons, paints, and so on wherever necessary. The children need not rely on cut outs alone.



What are my interests?

A COMPOSITE MURAL

Murals in which all members of a class participate are enjoyable and subjects for such murals are unlimited.

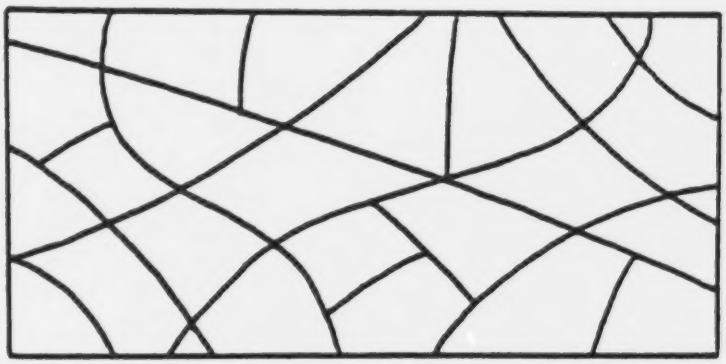
One such approach to a mural is to divide the mural into as many sections as there are children in the class and each child "does his thing" in his section of the mural.

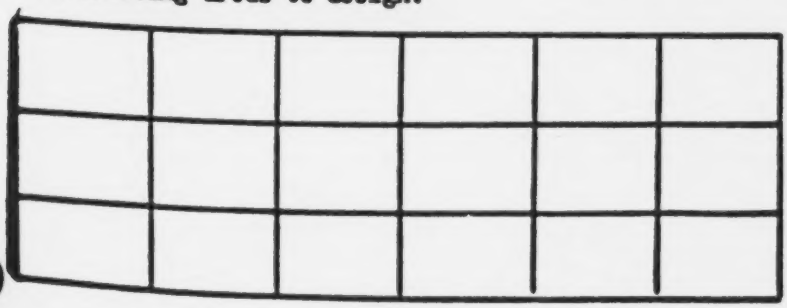
Decide on a theme; study subjects, sports, seasons, holidays, and so on. Make some preliminary sketches. Grade 4 children are mature enough to make preliminary or practise sketches.

Cut a piece of roll paper as long as desired or needed. It could be cut to fit a specific space such as a bulletin board, or a display area above chalkboards. It could be vertical or horizontal. It could be as narrow as one foot wide or as wide as paper width permits-such as a three foot roll.

Tape or pin up the paper on a wall surface, temporarily, or lay it out on the floor where it won't be walked on. Putting newspapers down first will help to keep things clean.

Draw lines over the paper to divide it into the needed sections. Narrow roll paper might be divided such as a comic strip is divided. Wide roll paper can be divided as follows: Draw lines that go from one edge to another. They can be straight or curved. Children might take turns making the lines. Each child's job is to add a line so it breaks up the remaining space and makes interesting areas to design.





When enough spaces are created, each child is assigned to or picks a space.

Each child then draws his contribution in his space.

Use crayons, markers or paints. Colored chalk can be used if fixative or hair spray is available to spray over the finished drawings.

Pictures could be cut and paste too. Be sure to stress completing backgrounds as well as the subject matter. The mural will appear more complete as well as more colorful.

A variation on the above approach is to cut the sections apart after the lines are drawn. Each child receives his section and after drawing and coloring is complete the mural is reassembled like a large jigsaw puzzle. Paste the pieces to a second sheet.

Before cutting up the mural be sure to number each piece at the top center of each section to facilitate putting it back together and to make sure drawings are not made sideways or upside-down on sections.

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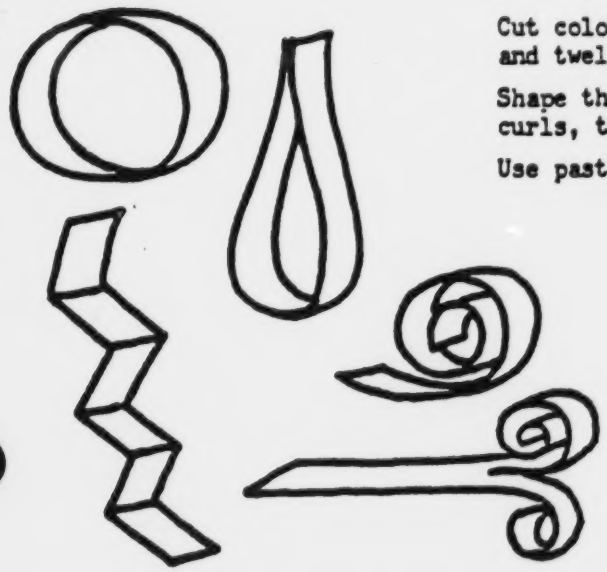
*DISCUSS "SCULPTURE" WITH YOUR STUDENTS! DO THEY KNOW THE DIFFERENCE BETWEEN 3-DIMENSIONAL & 2 DIMENSIONAL ART? HAVE STUDENTS POINT OUT ON THEIR ART WHICH PARTS ARE 2-D & WHICH ARE 3-D.

SCROLLED PAPER

SCULPTURE with PAPER STRIPS



Cut colored construction paper strips one inch wide and twelve inches long.

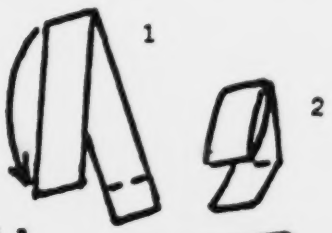
Shape the strips into different forms; drops, circles, curls, triangles, squares, zigzags.

Use paste where needed in forming the shapes.

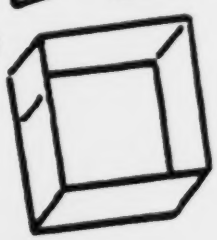
Use shorter strips to make smaller forms.

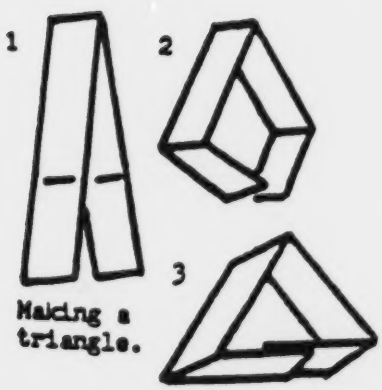
Use thinner strips for variation.

Split strips part way and shape each portion differently.



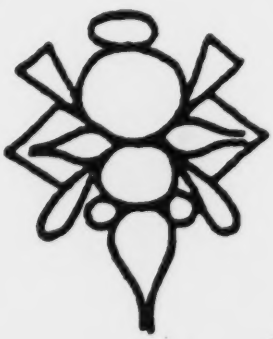
Making a square.



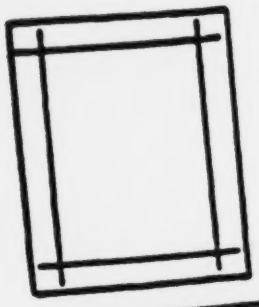


Making a triangle.

Combine the forms to create new forms. These can be abstract design combinations or symbols of realistic forms; birds, insects, faces, animals, and so on.



A second experience - or use it as an approach with older children. The product is a relief paper sculpture- in a box.

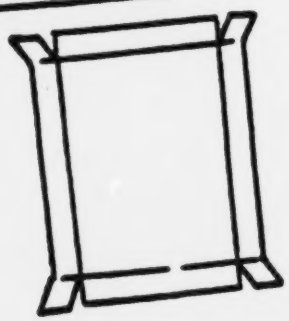


Choose a color of colored construction paper.

Fold all four sides, one at a time, one inch wide as shown.

Make just one cut on a fold at each corner as shown. The corners become tabs for pasting.

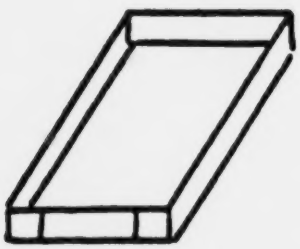
Apply paste to corners. Paste them so the sides become vertical and a shallow box is formed.



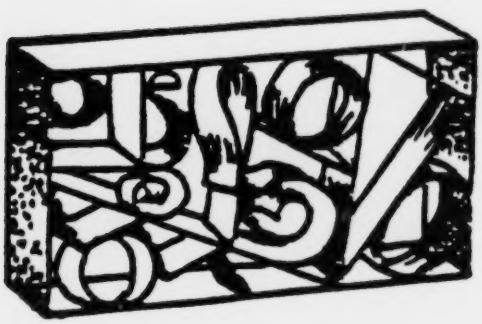
Fill the box with scrolled paper shapes as described above.

Create a pleasing design arrangement. Some children may produce realistic arrangements; such as a face, bird or other animal pictures, and so on. Stress should not be on realism however.

Paste the shapes to each other where they touch each other and where they touch the sides of the box.



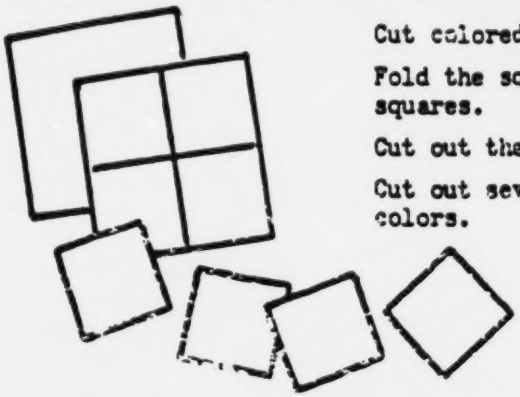
If thinner are used as well as wide ones two levels of shapes can be created in the box. Some will be at the bottom of the box and others at the top. This will dramatize the three dimensionality of the finished product.



VARIATIONS

ON A SQUARE — CUT PAPER

This is a very simple activity that looks quite sophisticated in the completed form. And, at the same time, it has a primitive look reminiscent of Inca, Aztec and totem building Northwest Indian art.



Cut colored construction paper into 6 x 6 inch squares.

Fold the squares twice in half to make four three inch squares.

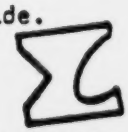
Cut out the four squares.

Cut out several three inch squares. They can be of varying colors.

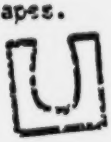
Cut design pieces out of each square to change their shapes.

Cut out pie-like wedges.

Cut out at more than one side.



Cut out "U" shapes.



Slash to the middle and cut shapes out of the center.

Arrange the resultant shapes into a composite design.

Use larger squares, make a totem pole.

Ideas for Interrelating Art: Peoria District: Page 14

drawing

CLOSE ENCOUNTERS WITH UFOs

(UNUSUAL FLYING OBJECTS)

UFO'S HAVE BEEN WITH US FOR A LONG, LONG TIME, IF WE CAN BELIEVE THE AUTHOR OF "CHARIOTS OF THE GODS". AND WITH THE ADVENT OF SUCH FILMS AS "STAR WARS" AND "CLOSE ENCOUNTERS OF THE THIRD KIND" WE SHOULD TAKE ADVANTAGE OF THIS CURRENT INTEREST IN UFO'S AND MAKE A NEAT ART ACTIVITY OUT OF THE CONCEPT.

DISCUSS THE MEANING OF THE WORDS "UNIDENTIFIED", "FLYING" AND "OBJECT" AND GROUP UNDERSTANDING OF "U.F.O.'S. THEN INVENT, ON PAPER, SURPRISING AND UNEXPECTED FLYING OBJECTS- NOT NECESSARILY UNIDENTIFIABLE- BUT WHAT MIGHT NOT BE EXPECTED TO BE SEEN IN THE SKY. MAKE UNUSUAL FLYING OBJECTS.

IT'S BEST NOT TO GIVE STUDENTS TOO MANY EXAMPLES OF WHAT THEY MIGHT DRAW AS SOMEONE WILL BE SURE TO HAVE WANTED TO USE THOSE EXAMPLES. ALSO, EXAMPLES HAVE A TENDENCY TO BE IMITATED. HOWEVER, ONE EXAMPLE WOULD BE HELPFUL IN GETTING IMAGINATION GOING. THAT ONE EXAMPLE THEN MIGHT NOT BE USED.

CHILDREN ARE VERY ADEPT AT COMING UP WITH SOME VERY UNUSUAL AND CLEVER IDEAS. SOME THAT HAVE BEEN SUCCESSFUL ARE:

UNIDENTIFIED FLYING HOT DOGS, HAMBURGERS, PIZZAS, BATHTUBS (COMPLETE WITH OCCUPANT), BANANAS, SNAKES, ETC.

MANY IDEAS HAVE BEEN TRULY UNIDENTIFIABLE AND HAVE BEEN GIVEN NAMES; SUCH AS THE UNIDENTIFIED FLYING "ZOCK"! ANIMALS ARE PROMINENT AND ARE OFTEN "BIONIC" AS THEY ARE AMALGAMATIONS OF PROTOPLASM AND TECHNOLOGY. THEY MIGHT SPORT DOORS, PORTS, RADAR-LIKE ANTENNAE, WHEELS, LANDING PODS, METTALIC WINGS, AND THE LIKE.

APPLICATIONS:

UFO'S COULD VERY WELL BE DONE IN PAPER SCULPTURE, COLLAGE, JUNK CONSTRUCTIONS OR CLAY MODELING. PERHAPS YOU CAN THINK OF OTHER APPLICATIONS.

A FURTHER SUGGESTION:

WHEN STUDENTS ARE BRAINSTORMING IDEAS YOU MIGHT MAKE THE RULE THAT OBJECTS <u>EXPECTED</u> TO BE SEEN IN THE SKY MAY NOT BE USED- FLYING SAUCERS, SPACE SHIPS, AIRPLANES, HELICOPTERS AND THE LIKE. CLOUDS AND BIRDS MAY, OF COURSE, BE USED. HOWEVER, A SECOND RULE COULD BE THAT THE PROHIBITED OBJECTS COULD APPEAR IN THEIR DRAWINGS <u>AFTER</u> THE "UNUSUAL FLYING OBJECT" HAS BEEN COMPLETED IN THE DRAWING. THEY COULD BE CRITICAL TO THE CREATIVE THOUGHT.

Discuss how artists have used the "unexpected"!

Shadows! Shapes!

IN SCIENCE YOU LEARN ABOUT SHADOWS MADE BY THE SUN. THEY ARE SHORTER AT MIDDAY WHEN THE SUN IS HIGH IN THE SKY. THEY ARE LONGER AND MORE STRETCHED OUT WHEN THE SUN IS RISING OR SETTING. AND IN WINTER TIME WHEN THE SUN DOESN't CLIMB AS HIGH IN THE SKY, MOST SHADOWS ARE LONG.

SHADOWS CAN MAKE PICTURES MORE INTERESTING BECAUSE THEY MAKE SOME SHAPES DARKER HAN OTHERS. SHADOWS ALSO MAKE UNUSUAL SHAPES ON THE GROUND.

*THINK OF A PICTURE THAT WOULD LOOK GOOD IF IT HAD SHADOWS IN IT. DRAW ALL OF THE SHAPES. INSTEAD OF COLORING IT DIFFERENT COLORS, USE ONE DARK COLOR. IT COULD BE DARK BLUE, BLACK, GREEN, ETC. FOR THE OTHER PARTS OF THE PICTURE, USE ALIGHTER SHADE OF THE SAME COLOR.

MATERIALS: crayons, or pastels, or paints, drawing paper (Light colors would work well as well as white), pencils

MOUNT ON BLACK PAPER & DISPLAY!

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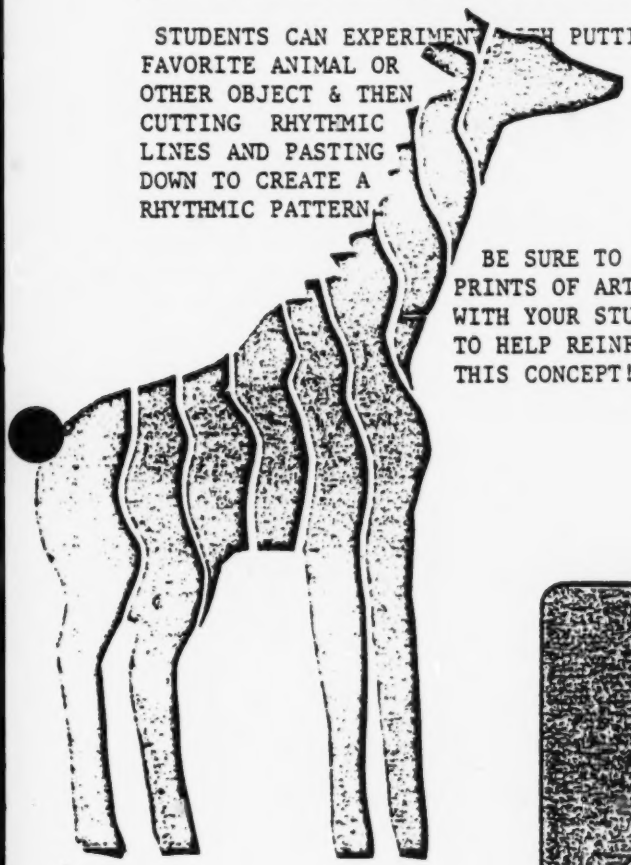
LEARNING ABOUT **Rhythm!** IN ART!!!!!!!

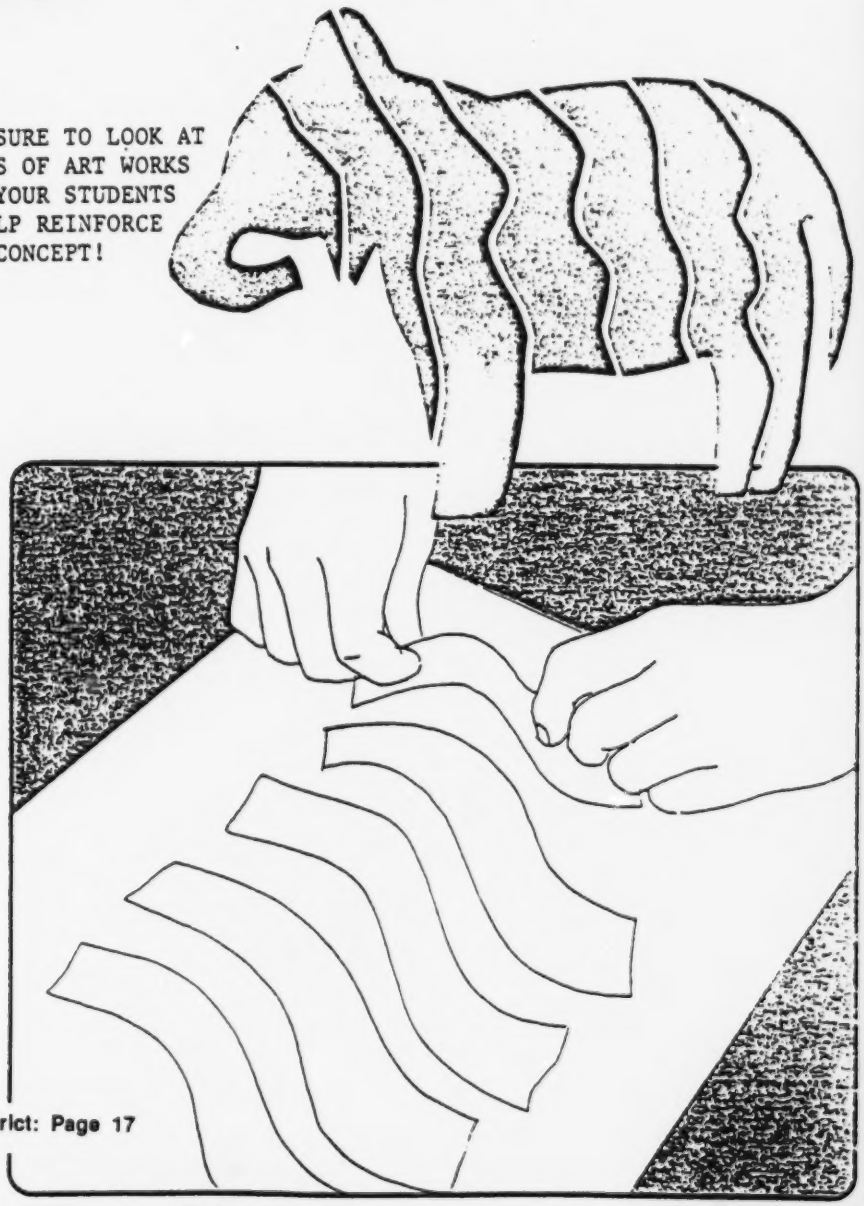
DIFFERENT KINDS OF ART, SUCH AS; MUSIC, POETRY, PAINTING, DRAWING, OR DANCE, ARE OFTEN ALIKE. AN ARTIST WHO WRITES AND AN ARTIST WHO PAINTS CAN TELL ABOUT THE SAME THING IN DIFFERENT WAYS.

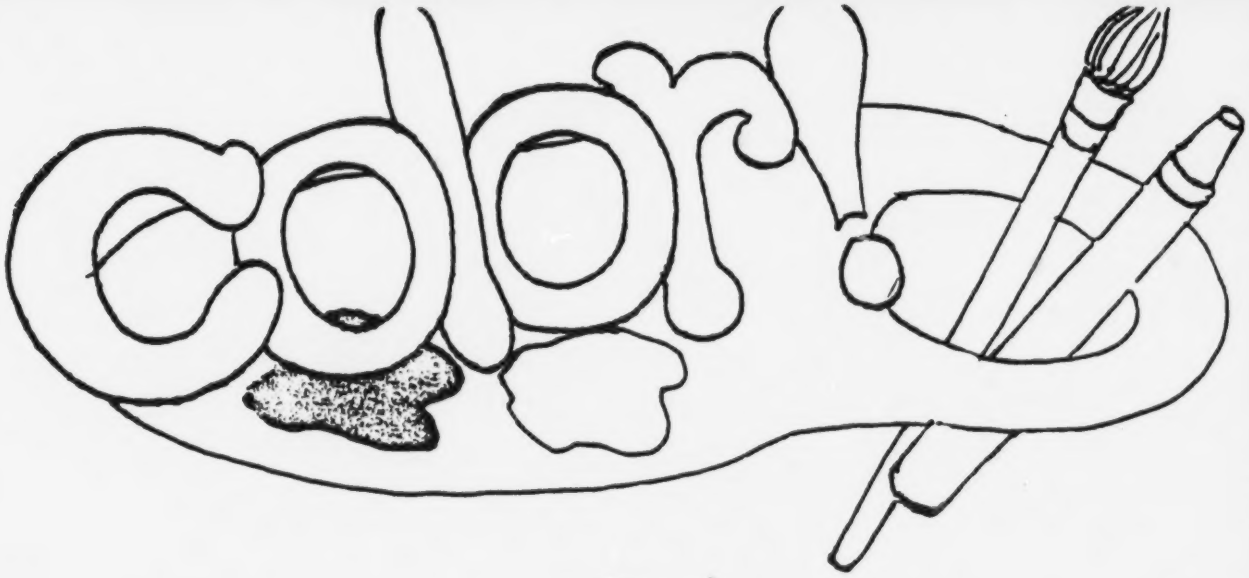
ONE THING THAT HELPS TO MAKE SOME ART ALIKE IS RHYTHM. A RHYTHM IS MADE WHEN LINES, SHAPES, OR SOUNDS HAPPEN OVER & OVER AGAIN.

STUDENTS CAN EXPERIMENT WITH PUTTING RHYTHM IN THEIR ART BY CUTTING OUT THEIR FAVORITE ANIMAL OR OTHER OBJECT & THEN CUTTING RHYTHMIC LINES AND PASTING DOWN TO CREATE A RHYTHMIC PATTERN.

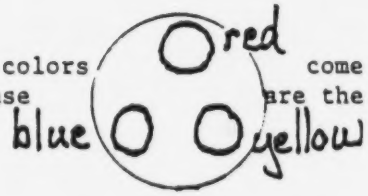


BE SURE TO LOOK AT PRINTS OF ART WORKS WITH YOUR STUDENTS TO HELP REINFORCE THIS CONCEPT!

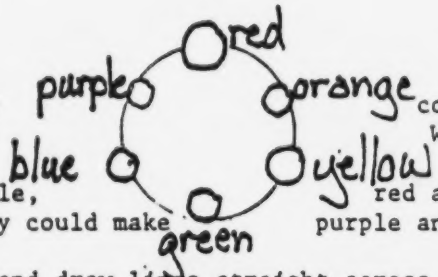




Do your students know that all colors come from the three primary colors, RED, BLUE, and YELLOW? These are the only colors that we can't mix.



If we place the three primary colors in a triangle, we have the beginning of a COLOR WHEEL. We can complete the wheel (or circle)by each of the primary colors with each other. For example, red and yellow make orange. Ask your students how they could make purple and green.

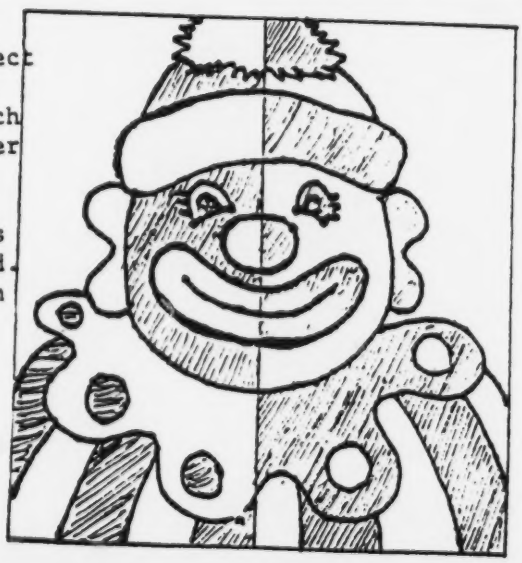


If we look at our color wheel and draw lines straight across it from one color to another, we would call those two colors COMPLIMENTARY COLORS.They compliment each other; in other words, they make each other appear brighter when they are placed next to each other.

Have students create a composition using COMPLIMENTARY COLORS. Ask each student to select a pair of complimentary colors.

Have students draw a symmetrical design(such as a face) and then draw a line down the center of their drawing. Go over pencil lines with heavy black marker.

Using their complimentary colors, students can color in the shapes that they have created. ***They should alternate colors back and forth between the two sides of the picture. Ask them to work slowly and to carefully place their colors.



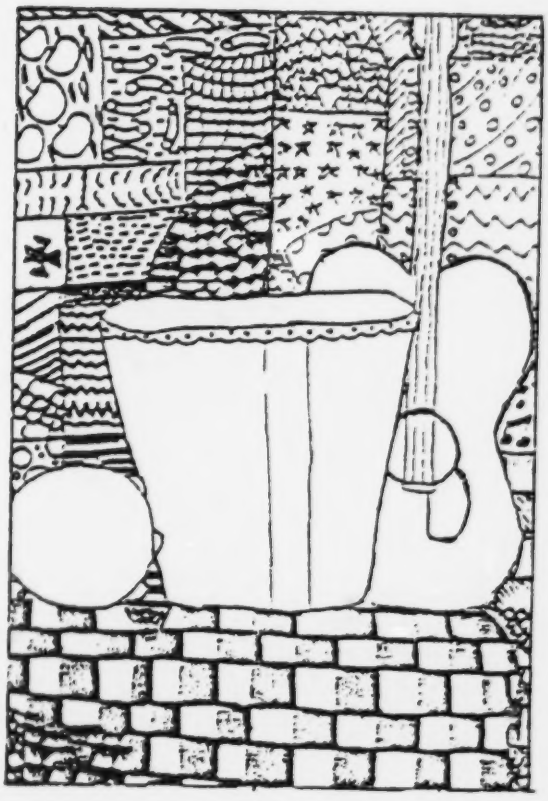
for upper elementary (4-8)

SPACE AND PATTERN DESIGNS!

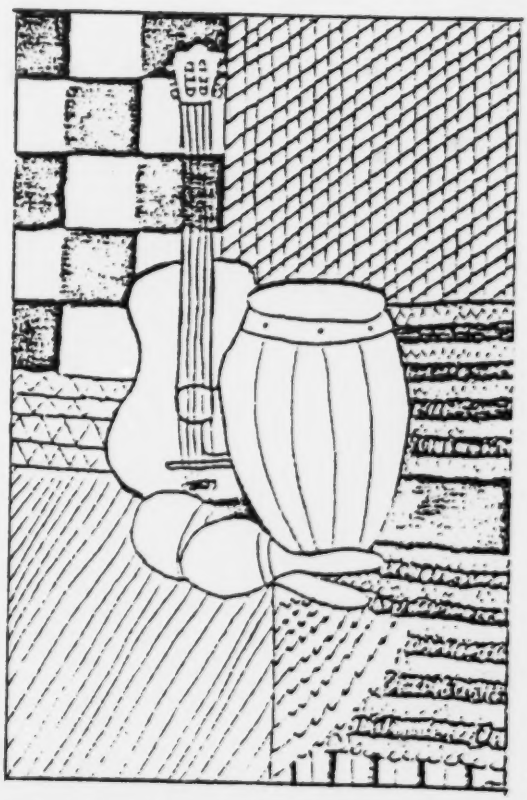
PURPOSE: To introduce the concept of positive and negative space and have students create pattern with the emphasis on negative space.

MATERIALS: pencils, black fine-point felt tip markers, white drawing paper

PROCESS: In order to teach about negative space, reverse the usual process of detailing the subject (ie., positive space). Instead, students are to emphasize the surrounding area.



First set up several still lifes around the room. You might want to borrow some musical instruments from the music room, or use interesting arrangements of bottles, fruits, vegetables, or flowers.



Have students draw the still lifes very lightly in pencil. Next, have them outline their drawings with the black fine-point markers. Ask students to only draw the essential details of the objects. The students should then divide the negative space with light pencil lines to provide background shapes. This will provide interest and variety. Have the students pattern these areas while discussing and reinforcing the identification of positive and negative space.

WILL MAKE A STRIKING DISPLAY!

VOCABULARY: positive space, negative space, pattern

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SHAPE AND SPACE PUZZLES

MATERIALS: large and small pieces of paper that have contrasting colors, scissors, paste or glue

MOTIVATION:

"The shapes that are easiest to see in pictures and designs are those that have spaces around them. In the best art, these surrounding spaces also make nice looking shapes of their own.

This is a lesson on making your own shape and space puzzle. First, cut a simple design neatly out of one side of a piece of paper. Now turn the cut piece so it faces outwards. Cut a more interesting design out of one of the other sides. Cut an even more interesting design out of one of the remaining sides.

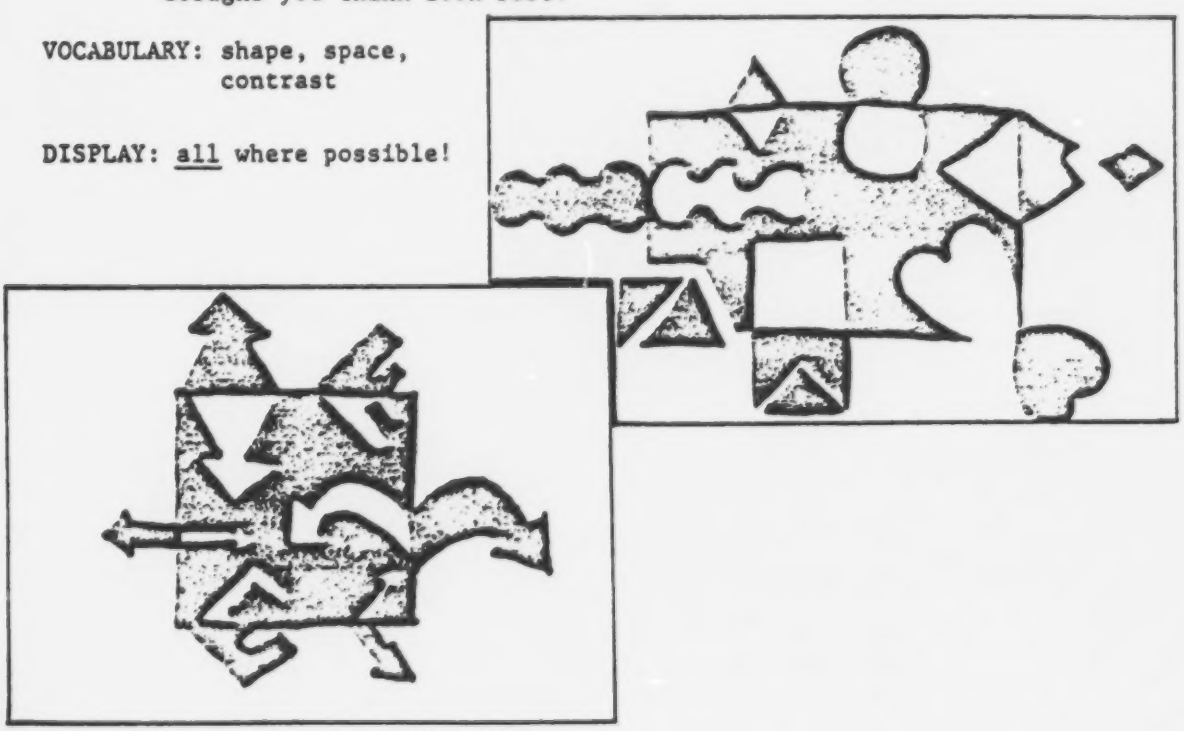
Last of all, cut a design out of the fourth side. The last shape is very important. It should be the right size so that altogether, you have cut away about half of the paper that you began with.

Now glue down all the parts of your design in the way shown in the picture. Use the right amount of glue. Remember to turn all the shapes outwards when you glue them down. Choose a color of background paper that is very different from the piece you cut out. It should be a strong contrast.

Put your design up on the wall. Decide which pieces of class work have half the area cut out. Decide which do not have enough cut out and which have too much cut out. And don't forget to decide which designs you think look best."

VOCABULARY: shape, space, contrast

DISPLAY: all where possible!



Hair!

an activity for exploring types of lines!

Materials Needed: 12"x18" drawing paper
black felt markers

1. Discuss different types of line with your students - curved, straight, zigzag, thick, thin, etc.

2. Explain that with black felt markers, they will interpret visual textures and style of hair - wavy, straight, braided - by using the different types of line.

3. It might be helpful to discuss hairstyles throughout time, consult magazines or textbooks for a look at "hair", or recall the most outrageous hairstyle.

4. Have your students begin by placing a U-shaped chin near the bottom of their drawing paper. Next, begin to line in hair with facial features added last.

Note: Have students bring magazine pictures of unusual hairstyles. Collect and save for next year.

Remember, thin lines may be made thicker by enlarging your thin line with another line drawn next to it.

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JUST THINK
by Sydney Tyler

Here is a unique and successful series that teaches preschool and elementary children to think. Instead of passive learners, students become active participants in the learning process, expanding creative and cognitive skills.

This widely-tested program was developed from the CoRT Thinking Model created by Edward deBono. It has been shown to significantly raise test scores as well as produce creative thinkers.

The programs parallel multi-curricular requirements and adapt to a wide range of learners. Each program includes worksheets, a full set of directions, and plans for a complete, sequential school-year program.

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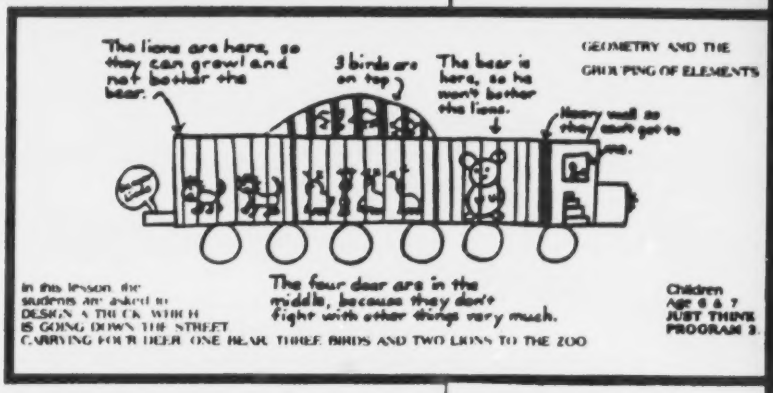
For use in the home or school, these easy-to-use lessons allow children to express their own ideas, attitudes, and explore their own questions and answers.

All books are 8½" x 11", softbound.

PROGRAM OBJECTIVES

The program is designed to give each child an opportunity to express and discuss his/her ideas without emphasis on reading or writing skills.

Children are encouraged to stretch their imaginations without attention to spelling or speaking accuracy. Students should be evaluated on their ideas and conceptual expression only.


The lions are here, so they can growl and not bother the bear.
3 birds are on top.
The bear is here, so he won't bother the lions.
GEOMETRY AND THE GROUPING OF ELEMENTS
Henry would so that can get to me.
In this lesson the students are asked to DESIGN A TRUCK WHICH IS GOING DOWN THE STREET CARRYING FOUR DEER, ONE BEAR, THREE BIRDS AND TWO LIONS TO THE ZOO
The four deer are in the middle, because they don't fight with other things very much.
Children Age 6 & 7
JUST THINK PROGRAM 3

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Ages 3-4.
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STRETCH THINK THREE
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IDEAS FOR RELATING ART WITH OTHER SUBJECT AREAS:

KINDERGARTEN - GRADE 3

Abbreviations used throughout this presentation of ideas are as follows:

SS = Social Studies
LA = Language Arts
MA = Mathematics
S = Science
MU = Music
MVA = Movement Arts

1. Shape patterns.
   Making a pattern with repeated shapes can be very simple. Patterns become rhythms and can be clapped out by musically "reading" them. Kindergartners can use finger paints to print their patterns using tips of fingers to make marks and clean fingers to make spaces between. (MU)

2. School or neighborhood walk.
   Look for and name geometric shapes and/or lines. (LA)
   Name and draw different types of buildings using the various shapes and / or lines. (SS)

3. Color mixing.
   Add food coloring to water placed in clear plastic containers. Name colors. Begin with primary colors and add to create secondary colors. (S)

4. Optical color mixing.
   Impressionists placed small brush strokes or dabs of pure color next to one another. When viewed from a distance, the eye tends to mix the colors. Paintings by George Seurat, Monet and Renoir would be good examples. Use cotton swabs and paints or crayons to create impressionistic works. (S)

5. Paintings or drawings suggesting weather.
   Write poems and/or sing songs relating to weather. (S, MU, LA)

6. Drawings or paintings of clouds.
Relate to weather and varieties of cloud formations. (S)

7. Visual problem solving.
Design a truck to carry four deer, one bear, three birds and two lions to the zoo. (MA)

8. Create 2-D or 3-D imaginary animals.
Write stories about the imaginary creatures and their habitat. (LA)

9. Crayon rubbings of textures.
If magnifying glasses are available, use to look closely at surfaces. Up close some smooth things appear rough. Describe what the surfaces look like and what they feel like. (S, LA)

10. Color and texture collages.
Collect scraps of various colored and textured materials. Arrange into a design, then glue onto a posterboard or cardboard backing. Count numbers of smooth items, blue items, etc. (MA)

11. Shape and color collage.
Practice using adjectives to describe: a long, thin rectangle; a big, yellow-green circle, an amaranth sponge. (MA, LA)

12. Movement.
Create drawings that show the path of movement of a bird flying, a fish swimming, leaf falling, lawn mower mowing; (S, MVA) . . . a path of movement to the lunchroom from the classroom or from home to school; (SS) . . . read and show illustrations from art books such as : *Going for a walk with a line* by Elizabeth and Douglas MacAgy. (LA)

13. Use letters of name to design a picture.
Fill a page with large letters. Turn different directions. Use crayons or pens to add color. Identify vertical, diagonal, horizontal, curved and straight lines. (LA, MA)

14. Create poems.
A concrete poem is a picture created by the shapes of words. *Poems and drawings* by Shel Silverstein (1974) is a good example. Create concrete poems using pencils, pens, crayons. Talk about the poems and drawings. (LA)

15. Sock or paper bag puppets.
Speaking and/or creative writing. (LA)

16. Model building constructions.
Arrange into neighborhood or town. (SS)

17. Modular construction. Modular constructions are made of units. A unit could be a cube, a pyramid, a cylinder- - geometric forms made from geometric shapes. Found objects could also be used as units such as cardboard tubes, paper cups, wooden blocks, etc. Students will build a modular construction using no more than three geometric forms. Keep in mind how you will attach or connect the units, variety of sizes creates interest, and spaces around the units are just as important as the units themselves. Artist, Louise Nevelson built modular units from found wood pieces. See Friedman, Martin. *Nevelson Wood Sculptures* , New York, NY: E.P.Dutton & Co., Inc., 1973.

Students should study how Nevelson created movement and depth in her works.How could they do the same with more simplistic geometric forms? (MA)

18. Japanese tanagrams. Japanese tanagrams are made by arranging shapes such as triangles, diamonds, and squares to create animals. This would be a project for both younger and older students. Younger students could be given pictures of Japanese tanagrams on which they can place and match coutout shapes. Older students can create their own tanagrams after seeing some examples. Students can even make the tanagrams into a game. (MA)

IDEAS FOR RELATING ART WITH OTHER SUBJECT AREAS:

Grade 4 through Grade 6

Abbreviations used throughout this presentation of ideas are as follows:

SS = Social Studies
LA = Language Arts
MA = Mathematics
S = Science
MU = Music
MVA = Movement Arts

1. View finder.
   To look at the world up close like Georgia O'Keeffe, create a view finder. Give students a 3" x 5" card. They can fold it in half and measure the opening areas either by using two fingers or a ruler for top and side measurements. (MA)
   Cut the small opening, then look through the view finder. Use any book containing O'Keeffe art works to talk about her as an artist and about her work. (LA)

2. Close-up drawings of objects from nature.
   Name parts and colors. Describe textures. (LA, S)

3. Insect drawings emphasizing symmetry.
   Discuss differences between a scientist's and an artist's study of nature. (S, MA)

4. Skeleton studies of man and animals.
   Can be done by using Leonardo DaVinci drawings of the human figure and by using a real human skeleton. Look at the relationships in the bones and the sizes of the bones in the human figure and then compare these to an animal skeleton. Animal skeleton pictures are available in *Zoo Book* magazines. Students can also discuss how DaVinci used the skeleton in his work. Set up a problem for the students to solve for their artwork such as, "What if a human being had animal features or an animal had human features and it had to be able to eat food? What would it look like?" There are a number of children's books on the structure of the human body which would be good reference material. (S)

5. Bug studies.
Bugs have been used as the subject matter of many artworks (See Bell, Joseph and Alvin Grossman. *Metropolitan Zoo* , New York, NY: Harry N. Abrams, Inc., Publishers, 1985, pp. 62-65.) The pictures in this book can be discussed - - what bugs? what art media? who did these? why bugs for the artwork? Students can then draw a bug of their own creation which has certain functions which you can set up. Once their bug has been designed they can draw it with a popsicle stick on a piece of paper placed on an inked sheet of plexiglass (prepare with water-soluble printing ink or try tempera paint and a brayer or rubber roller). They pull their picture off the inked sheet and they have their bugs. As an alternative, the students may draw the bugs with pen and ink (of various colors) or thin-lined markers on white Xerox paper cut in various sizes. They could even watercolor their paper with a thin wash of thick liquid coffee before they draw their insects. Another book with color insect photographs is authored by Parenti Umberto. *Insects, World of Miniature Beauty* , London, England: Orbis Publishing Limited, 1973. (S)

6. Metamorphosis.
Metamorphosis occurs in many objects found in nature such as a tadpole to a frog or a catapillar to a butrerfly. M.C.Escher was an artist interested in these same kinds of changes or metamorphoses. He did a huge mural in which he changed a single shape dozens of times (See *Art and Man* , December 1985/January 1986, Vol.16.N0.3). Students can create metamorphosis designs of no fewer than six and no more than 10 stages on strips of drawing paper. They may begin by studying how natural shapes can change . . . a drop of water spatters, a ripple expands, a wave beraks, a bud blossoms, or an egg hatches. Begin with one geometric shape and change it as part of a logical progression. The inside could move outside, it could break apart, one part could expand while another contracts, etc. An alternative may be to begin and end with the same shape. You and your students may have other alternatives as well. (MA, S)

7. Simple and complex machines.
Leonardo DaVinci invented a flying machine, a car and a helicopter back in the 15th century (See *Art and Man* , September/October 1985, Vol. 16, No. 1. pp. 2-3). Ferdinand Leger, an artist who lived in the late 1880's and early 1900's employed the use of mechanical forms in works such as "Disks". You may begin by discussing simple machines and brainstorming a list of them. Compare these to complex machines and brainstorm another list. Next, you can look at the art of DaVinci and Leger and decide what type of machines they used in their work. Finally, students can be given a problem to solve about machines: they are to draw a machine that takes care of crime, or pollution, or garbage, or helps wildlife, or allows one to travel to another planet, or turns popsicle sticks into candy, or makes snowcones, etc. You may wish to give even further problems such as: (1) it must contain a certain number of moving parts, or (2) contains a hidden part, or (3) stands in one place, etc. After the drawings are finished, the students may connect their drawings to make an even larger machine and they may build machines out of found objects. Also see "Those Marvelous Machines, "*School Arts* , November 1987, pp. 16-17. (S)

8. Clay pottery.
Do you know of any artists who use shells and plants in their artwork? How about the African and Indian artists? What are shells? What are seed pods? Where do you find these? Describe some shells, plants and seed pods. Have pictures of all of these for the students to see and / or bring in some real examples. A book that is helpful for picutres of shells is that of Hinton, Alan. *Shells of New Guinea and the Central Info-Pacific* , Rutland, Vermont: Charles E. Tuttle Co., Inc., 1975. Once you have discussed shells, plants and seed pods, students can use one or two of the shapes they saw for a functioning clay pot. The pots can be built as pinch pots or coil pots with lips and lids. If your school does not have a kiln, consider asking a local college or university if you can use their facilities. Another helpful book is Leon I. Nigdrosh. *Claywork, Form and Idea in Ceramic Design* , Worchester, Massachusetts: Davis Publications, Inc., 1986. (S)

9. Natural materials for artists' tools.
Show students various artists' tools such as watercolor brushes, nylon brushes, chalk, charcoal. Discuss what these are made of and how people, many, many years ago (such as cave people or Renaissance artists or Egyptians) may have made their own tools. Students will then collect materials on a field trip to a nearby park or use natural materials from home or school to make their own tools How could students make chalk? What in the environment looks like chalk? (S)

10. Watercolor paintings.
Students often claim that they do not know how to draw a fish. Others say, "That's simple!" Fish come in all sizes and shapes but students may have only seen just a few in their books. Show students books on fish and let them see the various shapes of fish and their varied colors. See Thomson, Donald A., Lloyd T. Findley and Alex N. Kerstitch. *Reef Fishes of the Sea of Cortez* , Tucson, AZ: The University of Arizona Press, 1987 or other books on fish in the library. Students should also be shown what other life forms live under water and what types of plant life grows there as well. Have the students solve a problem or two with the drawing . The drawings should have overlapping, should fill the entire page, and should show depth by varying the sizes. How could they show depth with color? Could some fish be see-through? What are the fish doing? Why do some have bright colors and others have dull colors? What are dull colors? Students may color the fish with crayons and then watercolor the sea and plants. (S, SS)

11. Bird dictionary or shell dictionary.
The students will need to do some research on the various species and develop a title and design style which they can use throughout the book. For instance, they may want each page to contain only three items, maybe they want all the definitions to be on the left side of each page, or maybe they want to use colored pencil drawings for all the items. How can they catch people's attention with the way they draw and color the title on the book cover? Should the name of each item be capitalized and placed under each picture? Should one include a dedication page? Shoud the pages be numbered? How can you attach the two covers for the book to hold all the pages together? If using colored pencils, take a look at drawings by Edgar Degas. He used undercolor with texture lines on top of the undercoloring. Is this a sytle of coloring you want to use? Why do you suppose Edgar Degas colored this way? (capture light as it hit the object). See Stokes, Donald and Lillian. *The Bird Feeder Book* , Boston, Mass.: Little, Brown and Company, 1987. (S)

12. Camouflage.
Discuss such naturally camouflaged animals as snakes, lizards, owls, toads, etc. How is the camouflage created? *Tour de force* is where the object is colored or painted so well that the viewer has great difficulty in discerning its presence. See Behrens, Roy R. *Art and Camouflage: Concealment and Deception in Nature , Art and War* . Cedar Falls, Iowa: The North American Review, University of Northern Iowa, 1981 and Johnson, Mary Frisbee. *Visual Workouts, A Collection of Art-Making Problems* , Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1983. Students may choose a found or natural object, glue it onto a colored or painted paper which will camouflage the object. For instance, if a student found a gray feather he/she may color the paper to look like many feathers so that when the real feather is glued to the picture, it will be camouflaged. (S, SS)

13. Contour drawing.
Make a drawing of the outline of an object or edges of the shapes. This can be related to creating an outline for a story. (LA)

14. Drawing a shoe.
Write a story describing a day in the life of a shoe. (LA)

15. Fantasy drawings or paintings.
Identify the realistic and unrealistic elements. Write stories. (LA)

16. Flip book animation.
Relate to film. Write stories. Work out as a storyboard. (LA, MA)

17. Illustrations for a book.
Have students create, by brainstorming, a list of titles of books about outer space from which they can draw and paint illustrations. Before they can brainstorm titles or illustrate books, the students will have to know something about planets, rockets, outer space, the moon, illustration, illustrators, etc. They will also have to write a story for the book before it can be illustrated, so they will need to know something about writing short stories. Students may work in groups for this project. Show students children's books with illustrations and discuss why books have illustrations, how they were drawn (one picture per page or one picture on two pages) , what media the illustrator used, what the purposes of the illustrations are and what the relationship between the story and the illustration is. (S, LA)

18. Class collage telling a story.
Relate to cultures in which artwork is used to illustrate stories. . . eg.: cave paintings, Native American pictographs, Eskimo rawhide cutouts, Nigerian relief wood carvings, American cartoons. (SS)

19. Plant pop-up book or picture.
First, the students will have to choose an environment and study what type of plants grow there. Once they have chosen the plant life they want to include in their environment, they can practice cutting the plant shapes on folded paper so they will pop up. Should they include the flowers, roots, animals, or trees? Combine all student work to create a book of pop-ups. Before beginning this project, study the parts of plants and various types of plants and trees. Perhaps go outside to observe real plants and trees. An artist who used much plant growth in his paintings was Henri Rousseau. Students can describe the plants they see in his paintings and compare these to what they saw outside or in various books. See Raboff, Ernest. *Henri Rousseau , Art for Children* , New York, NY: Harper and Row, Publishers, 1988. (S)

20. Radial or snowflake designs.
Find examples of similar designs (radial, spiral, symmetrical) in nature. (S)
Use a ruler and/or compass to create designs. (MA)

21. Optical illusions for studying fractions and measurements.
Students will have to measure and mark off their paper to create the lines for the illusions and they may also use compasses. These illusions are rather simple but look like they took hours to create. Two Op Artists to study are Victor Vasarelly and Bridget Riley. See: de Sausmarez, Maurice. *Bridget Riley* , Greenwich, Conn.: New York Graphic Society Ltd., 1970. Discuss radial designs first. The radiating design could start in a corner of the paper, or at a point on the edge of the paper, or in the center of the paper. Which design would be the strongest? Why? How could you create more depth? How could you create more motion? How could you create a symmetrical illusion? (MA)

22. Optical illusion drawings.
Students can use the magnifying glasses to actually enlarge a portion of their work. Optical illusions were used by M.C.Escher in his work as can be seen in "Hand with Reflecting Globe", "Drawing Hands", and "Waterfall". Discuss the illusions in Escher's works and how a magnifying glass can create an illusion. (See *Art and Man* , December 1985/January 1986, Vol. 16, No. 3). Students could choose a hand position to draw and magnify a portion of this position. An alternative would be to do a series of hand positions using a magnifying glass for part or all of the positions. (S)

23. Association drawings or paintings.
Draw or paint to a variety of music pieces. Movement of line, shape and color can be emphasized in art as well as the rhythm and beat of the music. (MU)

24. Nature mobiles made with ordinary objects (pine cones, twigs, feathers, seed pods, leaves, etc).
Alexander Calder is known for his mobiles which he created based on nature or on ready-made objects such as shells, toys, coffee cans, spoons, pieces of glass, etc. See *Art and Man* , February, 1984, Vol. 14, No. 4. Be sure to balance the mobiles so they hang without tipping over. How do you balance a mobile? Show simple forms of balance on one level and then show balancing a mobile built on levels or tiers. Also see "Let Nature Be A Teacher", *School Arts* , April 1988, pp 29-31. (S, MA)

25. Paper folding and cutting.
Paper folded animals or masks can be created with the use of the fan fold. Paper dolls are often associated with this fan fold. Several countries are known for paper cutting such as Japan, Poland, China and Germany. See Florence Tempo's *Chinese Papercuts* and Jo Miles Schuman"s. *Art From Many Hands* . Once the students have mastered the fan fold papercutting process, they may wish to work on another method. The fan fold creates repetition in shapes and sizes. How many folds will it take to get so many images? (MA)

26. Sculpture.
Look at physical movement of body and learn names of movements. . . eg.: climbing, running, crawling. Use to describe sports, dance and sculpture. (LA, MVA)

IDEAS FOR RELATING ART WITH OTHER SUBJECT AREAS:

Grade 7 through Grade 8

Abbreviations used throughout this presentation of ideas are as follows:

SS = Social Studies
LA = Language Arts
MA = Mathematics
S = Science
MU = Music
MVA = Movement Arts

1. Creating graphics.
   Look around the community for examples of simple drawings that give a message (graphic designs). EG.: signs, pedestrian walk and red hand for stop. Describe examples. Create new graphics for classroom, school and/or community. (LA, SS)

2. Design patterns.
   A motif is a basic design which can be repeated to create a larger design. Rotation clockwise and counterclockwise are methods for creating a design pattern with a motif. Other methods such as alternate rotation and flipped rotation can also be used. Students will have to measure 2" x 2' squares for creating the pattern. This will give students practice with the use of the ruler and can also help students work with multiplication (motif is repeated in a square format until the final square is at least 8" x 8" or 12" x 12"). A number of modern artists use motifs and patterns in their artwork as well as the American Indians and the African cloth designers. Some examples of motifs can be seen in Jo Miles Schuman's *Art From Many Hands* , Worcester, Mass.: Davis Publications, Inc., 1981. Students can also be asked why these people used patterns, what can these patterns symbolize , are the designs strong or weak, and where else do you see patterns in the environment? (MA)

3. Charts.
Students can show such things as how many ice cream cones they eat per month vs. per year or the number of blonde haired studentss in the 8th grade compared to the number of blonde haired students in 7th grade. These charts are to be designed to also correspond to the subject matter. For instance, the chart on ice cream cones can be designed on a chart the shape of an ice cream cone or the chart on blondes can be designed on a chart the shape of a face with blonde hair. All measurements should be done with a ruler. These charts can be done in the style of the Pop artists such as Roy Lichtenstein or Andy Warhol. Lichtenstein used large flat images with outlines as seen in comic strips and Warhol used common commercial items such as soup cans for his work. (MA)

4. Drawing from the masters.
Select a drawing from one of the masters. Discuss the artistic qualities of the artist's style (use of line, color, mood, form, etc.). Relate to time and place in history. (SS) Follow with a drawing "in the style of . . . ".

5. Biographical portraits.
To learn more about an individual, ask the person questions. If we write the questions first, we can then interview the individual and write the answers to the questions. To complete a biographical portrait, we can then draw the individual, looking carefully at the placement of eyes, nose, mouth, ears, etc. Pay attention to hair style and clothing. Look at biographies and portraits of famous people. (LA) Advanced students can use proportion measurement for portraits. (MA)

6. 200 line composition.
Students are to indicate space nonobjectively (i.e.: without showing a recognizable object such as a tree, dog, car, etc.). How can students show space or depth? (through contrast in size and value and by overlapping). How can students show rhythm? (by putting some lines close together and others far apart). A series of questions can be asked of the students to begin the lesson: What is a line? What is a straight line? What is a point on a line? How wide can a line get before it makes a shape? Can a line change width or value within itself? How long does a line have to be to qualify as a line? If a line ends at a certain point or runs off the picture plane, does it continue into space conceptually? Can one use straight lines to make curves? See Mary Frisbee Johnson's *Visual Workouts* , pp. 6-7. Other artists who work with lines are Mark Tobey and Joseph Albers. (MA)

7. Analog drawings.
Draw marks on paper without recognizable images to interpret a concept (most often an emotion such as anger, joy, depression, peacefulness, etc.). Discuss the commonality of the marks made by each member of the group and relate the linear quality to works of art. Emotional expressions can also be related to poetry, literature, music, dance and drama. (LA, MU, MVA, S)

8. Upside down drawing.
Copy a drawing working from it with either you or the drawing upside down. This forces the right hemisphere of the brain to dominate. Students will look at shapes and size relationships rather than objects. Work slowly and quietly. Afterward, discuss the process. (MA, S, LA)

9. Serial plane sculptures.
Students can study how to use repetition and graduation in a 3-D form (one with length, width and depth). Graduation can be used in three different ways according to Wucius Wong in his book *Principles of Three-Dimensional Design* (p. 15): 1. graduation of size but repetition of shape; 2. graduation of shape but repetition of size; 3. graduation of both shape and size. Students can build sculptures with matt board, cardboard or tagboard shapes glued to a base of cardboard. Consider spacing (narrow to wide) and shifting (back and forth or upwards or downwards). See examples from Wucius Wong's book. (MA)

10. Pyramid and cube structures.
These can be made out of paper to begin learning the process. Again see Wucius WOng's book (p. 63). You can set a problem-solving lesson in which the students have to have a standing sculpture on a base, must use so many pyramids and cubes, maybe have to color with primary or secondary colors and may or may not be textured with paint or something glued to the surface. These sculptures can be constructed with tagboard. You could introduce the students to sculptors such as David Smith who attached large shapes of metal together. (MA)

11. Plane sculptures.
Can be made of 3" x 3" or 4" x 4" tagboard squares or triangles which are to be connected, using no glue, into a standing sculpture with a base. Each plane is to have either a geometric (straight) design or an organic (curved) design colored with markers, on both sides of each plane, in whatever color group selected. Before building the sculpture, students will need to know if there is a height limitation and how to measure the planes of tagboard. You can also introduce sculptor Alexander Calder who built mobiles and standing plane sculptures (stabiles). See *Art and Man* , February 1984, Vol. 14, No. 4 and Lipman, Jean, *Alexander Calder and His Magical Mobiles* , 1981. (MA)

12. Enlarging with the grid method.
This method of enlarging pictures was used by Michelangelo in the Sistine Chapel and by other Renaissance artists who painted murals. Each student can choose one of their small drawings to enlarge to 18" x 24". A step-by-step process can be used to introduce this method. Students will need to know how to use a ruler to enlarge 1/4" squares to 4" squares. Once the grid has been drawn using a yardstick, the students can study the grid for multiplication purposes. Encourage the students to draw the entire picture before shading in the darker areas. It is easier for them to "get off" the drawing if they draw each square at a time. An alternative would be for each student to do one square of a very large grid where each square is 8" x 8". This large grid could be of a Renaissance artist's work such as Leonardo DaVinci. (MA)

13. Floor plans for a house or business.
First the students should draw a frontal view of their building design. Maybe this building is to be on another planet where everyone is three feet tall or four feet wide or maybe the building is to be built underwater or maybe the building is underground. What special features will their buildings need? From there the students are to design a floor plan for the building. Students will need to know some basic architecture legends for windows, doors, etc. Scaling or scales could also be discussed so students who want to can measure their floor plan so that a construction worker can use the drawing to actually construct the building. You may wish to use maps as a way to introduce scales. Another possibilitiy is to have the students study other architecture from the Greeks to Frank Lloyd Wright. They could study how they designed entrances or windows or roofs. Why were they designed this way? What was the function of the entrance, etc.? Compare the buildings of the past to buildings of the present. What do you suppose the buildings of the future will look like? (MA)

14. Symbolism.
Introduce visual symbolism as a means of communication. Discuss examples such as street signs, religious symbols, peace signs, etc. Have students select and study, from history, a specific group who recorded their visual symbols (eg. pictograph, hieroglyphics, etc.). Students can then select symbols to create a ceramic monolith, tapestry or poster communicating something about their group. Good choices to study would be: Hopi Indians, Egyptians, Eskimos. (SS, LA)

SAMPLE ART IDEAS RELATED TO THE ARIZONA VISUAL ARTS ESSENTIAL SKILLS

INTRODUCTION

The purposes of this section are:

1. To provide examples relating the Arizona Visual Arts Essential Skills to art ideas selected from the compilations of art ideas included in section 1, and,

2. To provide a sample format for relating art ideas to the Arizona Visual Arts Essential Skills.

This section includes examples that could be varied to accomodate more or fewer essential skills, depending on student needs and lesson goals.

SAMPLE ART IDEAS RELATED TO THE ARIZONA VISUAL ARTS ESSENTIAL SKILLS

Examples are from "Ideas for Relating Art With Other Subject Areas"

Sample

#1. Shape patterns. (Kindergarten) K-3, # 1

Making a pattern with repeated shapes can be very simple. Patterns become rhythms and can be clapped out by musically "reading" them. Kindergartners can use finger paints to print their patterns using tips of fingers to make marks and clean fingers to make spaces between. (MU)

COMPONENT: Creative Art Expression

GOAL: D. To acquire artistic knowledge for applying art elements

OBJECTIVE: 5. Shape. Identify and distinguish between man-made and natural shapes
6. Shape. Construct an individually planned composition by combining created shapes

GOAL: E. To acquire artistic knowledge for applying design principles

OBJECTIVE: 1. Design Principle. Identify and describe rhythm and repetition in works of of art and create compositions using rhythm and repetition

Sample

#2. Optical color mixing. (Grade 3) K - 3, # 4

Impressionists placed small brush strokes or dabs of pure color next to one another. When viewed from a distance, the eye tends to mix the colors. Paintings by George Seurat, Monet and Renoir would be good examples. Use cotton swabs and paints or crayons to create impressionistic works. (S)

COMPONENT: Aesthetic Assessment

GOAL: B. To acquire knowledge of artistic style using images made in realistic, abstract and non-objective forms

OBJECTIVE: 1. Identify, describe different artistic styles and applications

GOAL: C. To acquire knowledge of artists and artistic periods, from present and past, local and historical; and discriminate / analyze artistic characteristics and mood

OBJECTIVE: 3. Describe impressions of, recognize and identify individual artist's work

COMPONENT: Creative Art Expression

GOAL: E. To demonstrate manipulative and technical skills in using art media to effectively translate ideas, feelings and values

Sample

#3. Contour drawing. (Grade 4) 4 - 6, # 13

Make a drawing of the outline of an object or edges of the shapes. This can be related to creating an outline for a story. (LA)

COMPONENT: Creative Art Expression

GOAL: D. To recognize and discriminate among the visual characteristics of the design elements in forms that are of natural and of human origin

OBJECTIVE: 4. Demonstrate use of line in a controlled manner for sketching, shading and detail

GOAL: E. To demonstrate manipulative and technical skills in using art media to effectively translate ideas, feelings and values

OBJECTIVE: 2. Demonstrate use of contour drawing effectively

Sample

#4. Upside down drawing. (Grade 8) 7 - 8, # 8

Copy a drawing working from it with either you or the drawing upside down. This forces the right hemisphere of the brain to dominate. Students will look at shapes and size relationships rather than objects. Work slowly and quietly. Afterward, discuss the process. (MA, S, LA)

COMPONENT: Aesthetic Assessment

GOAL: B. To develop a base for informed perceptions and judgments about visual art; examine criteria for the description, analysis, interpretation and evaluation of works of art

OBJECTIVE: 1. Description: attend to what we see.
Inventory of the features of an artwork:
a. The Elements of Art : visual elements of the work are line, value, etc.
c. Literal and Visual Qualities: (1) Discover when, where and by whom the work was done.

COMPONENT: Creative Art Expression

GOAL: E. To develop and enhance studio skills and concepts that enable students to express themselves in visually creative ways

OBJECTIVE: 2. Artistic Community:
c. Use art elements and design principles for expression in artwork

Sample

#5. Upside down drawing. (When adapted to Grade 6 from Grades 7-8) 7 - 8, # 8
Copy a drawing working from it with either you or the drawing upside down. This forces the right hemisphere of the brain to dominate. Students will look at shapes and size relationships rather than objects. Work slowly and quietly. Afterward, discuss the process. (MA, S, LA)

COMPONENT: Creative Art Expression

GOAL: E. To demonstrate manipulative and technical skills in using art media to effectively translate ideas, feelings and values

OBJECTIVE: 2. Demonstrate use of contour drawing effectively

FORMAT FOR RELATING SAMPLE ART IDEAS TO ARIZONA VISUAL ARTS ESSENTIAL SKILLS

Sample #	Concept or Idea Title:

COMPONENT:

GOAL:

OBJECTIVE:

GOAL:

OBJECTIVE:

COMPONENT:

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OBJECTIVE:

FORMAT FOR RELATING SAMPLE ART IDEAS TO ARIZONA VISUAL ARTS ESSENTIAL SKILLS

Sample #	Concept or Idea Title:

COMPONENT:

GOAL:

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FORMAT FOR RELATING SAMPLE ART IDEAS TO ARIZONA VISUAL ARTS ESSENTIAL SKILLS

Sample #	Concept or Idea Title:

COMPONENT:

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SAMPLE LESSON PLANS

INTRODUCTION

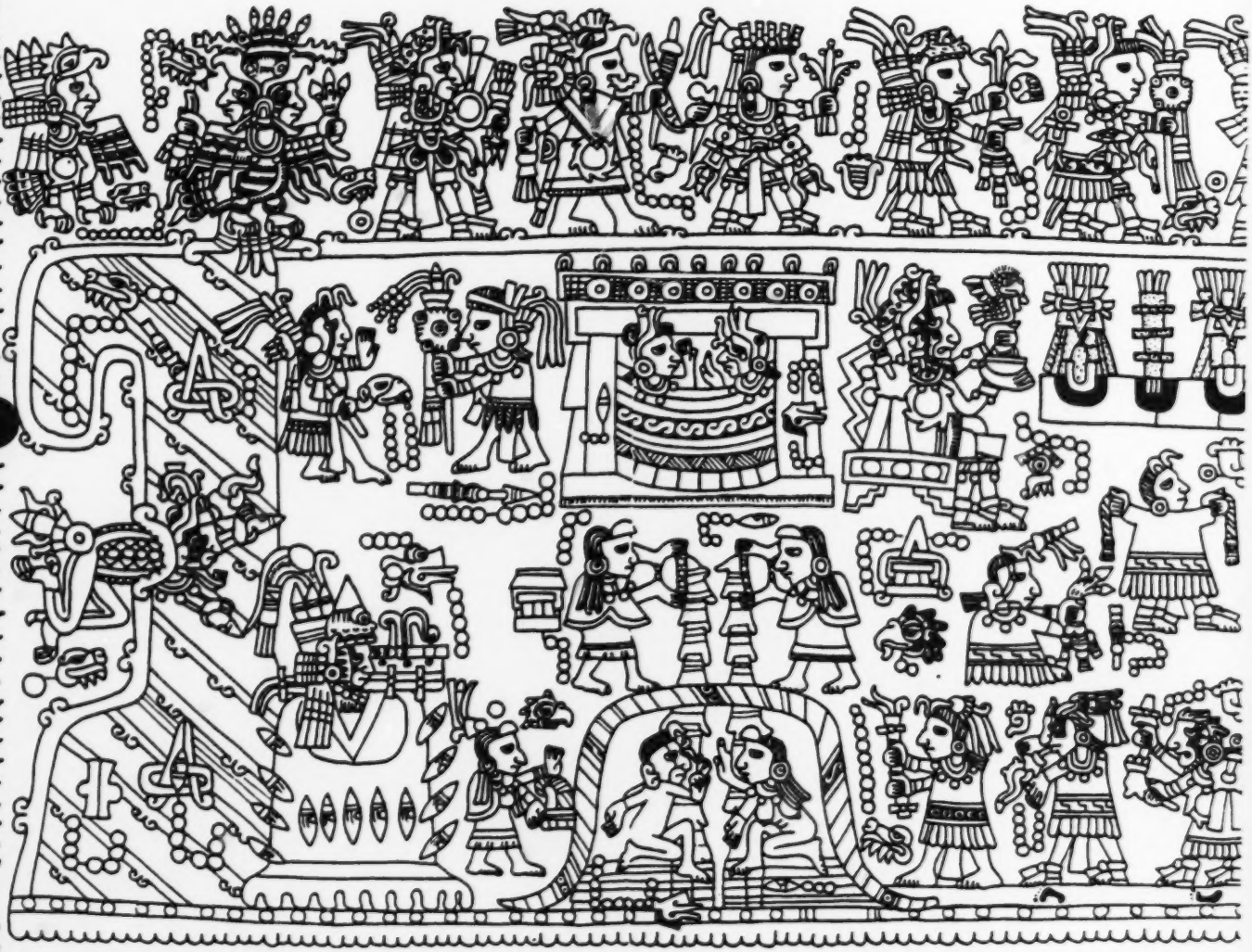
The purposes of this section are:

1. to provide examples of a variety of lesson plans and lesson plan formats used to teach art; and,

2. to introduce lesson plan examples originating from art ideas listed in Section 1 and developed in Section 2 to relate to Arizona Visual Arts Essential Skills.

This section includes some examples of support materials used with specific lessons. It also provides an initial lesson plan framework for developing units of instruction that could expand into an art curriculum that provides for the art exit skills identified in the Arizona Visual Arts Essential Skills document.

MAYA- PEOPLE OF THE SUN



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MAYA- PEOPLE OF THE SUN- GRADES 9-12

OBJECTIVES

(1) Students will recognize the images in a Maya codex. (2) Students will conprehend historical and cultural information about Maya life. (3) Students will be able to identify the stylistic characteristics of Maya codices. (4) Students will create a painting of a Maya figure incorporating the identifying characteristics of Maya codices.

MATERIALS

DISCUSSION - Collect and display examples of Maya codices from pre-Columbian art books.

STUDIO - drawing or butcher paper 11x14 or larger, pencils, black markers, Chroma-Acrylic School paints, acrylic brushes, water containers, paper towels

VOCABULARY Maya, codex, repetition, variation, balance

HISTORICAL BACKGROUND

Long before the Spanish conquered Mexico, the Maya civilization flourished in the arts and sciences. Their accurate 365 day calendar and the concept of a zero in mathematics were two significant scientific contributions. The Maya temples, sculpture, painting and ornamental arts are the most esteemed art work in Mesoamerica.

The Maya people lived by certain strictly enforced customs. For example, the education of the children was handled by the women, giving banquets was considered an important social obligation and farming was the primary occupation of the common people. These and other customs shaped the lives of the Maya people.

Much has been learned about Maya life by studying their picture symbol books called codices. The Maya drew pictures on both sides of bark paper that was folded into accordion style pages. Most of the codices were destroyed by the Spanish missionaries, but fortunately several have survived. Myths, legends, history and astrological information were preserved in the codices and interpreted for the people by their priests.

The identifying characteristics of the codices are very unique. Although figures and designs are flat and two-dimensional, extraordinary attention is given to detail. Both organic and geometric shapes are used in complex combinations.

The figures are usually placed in profile, with large ornate heads, elaborately dressed rectangular bodies and parted legs with both feet in profile. The profile face is characterized by an eye made with a half-circle, a large, full nose and a closed mouth made with a single line. An open mouth displays a grimacing expression with exposed teeth. Headdresses, facial ornaments and jewelry on the figures are very common.

The shapes of the figures are outlined in black and filled with red, yellow, blue, green and black paint. The figures are well balanced and seem solid and strong. Some suggest movement while others are stationary.

Certain symbols and combination of symbols had specific meaning. For example, death was represented by a mortuary bundle, the earth by a crocodile and rain by a serpent hanging from the sky. Numbers and colors also had meaning. The number three represented fire, and red and black symbolized writing and knowledge. A human figure painted in yellow was usually a female.

On the figures, clothing is ornately decorated with repeated patterns of lines, zigzags and circles. The figures often hold things

in their hands such as weapons or offerings. Other symbols, such as animals, trees and thrones are drawn in the same style as the figures.

While there is an overall consistency among all the Maya figures, close examination of their faces reveals a tremendous variety in expression. Somber, angry, happy, menancing and serious are a few of the emotions expressed by the figures.

The unique features of the codices distinguish them from any other art form. The several codices that are preserved are living examples of the magnificent art and culture of the Maya people.

INSTRUCTION

DISCUSSION - Prepare the class for a discussion and have one or more examples of codices visible. Ask questions like: (1) How would you describe the figures in the codice? Are there men, women, animals, objects? (2) Describe the clothing of the figures. Is it simple or elaborate? Are there many details or just a few? Do the figures wear headdresses, sashes, carry shields, etc? (3) What are the figures doing? Are they walking, sitting, kneeling? (4) Describe the shapes of the figures. Are they geometric or organic? or both? (5) What colors were used to paint the figures? (6) How would you describe how line is used in the codices? (7) How is the space used in the codice? Is the space crowded or open? (8) Are the figures flat or three dimensional? (9) Are there examples of repeated lines, shapes, or colors? (10) Are the figures balanced or falling over? Do the figures suggest movement or are they standing still? (11) Are there examples of variation in the lines, shapes, colors? (12) Are the figures interacting with each other? How? Is this activity important? Why? Is the activity similar to something we do in our modern world? Why or why not?

STUDIO - Students will create a large Maya figure incorporating some of the identifying characteristics found in Maya codices using markers and Chroma-Acrylic school paint.

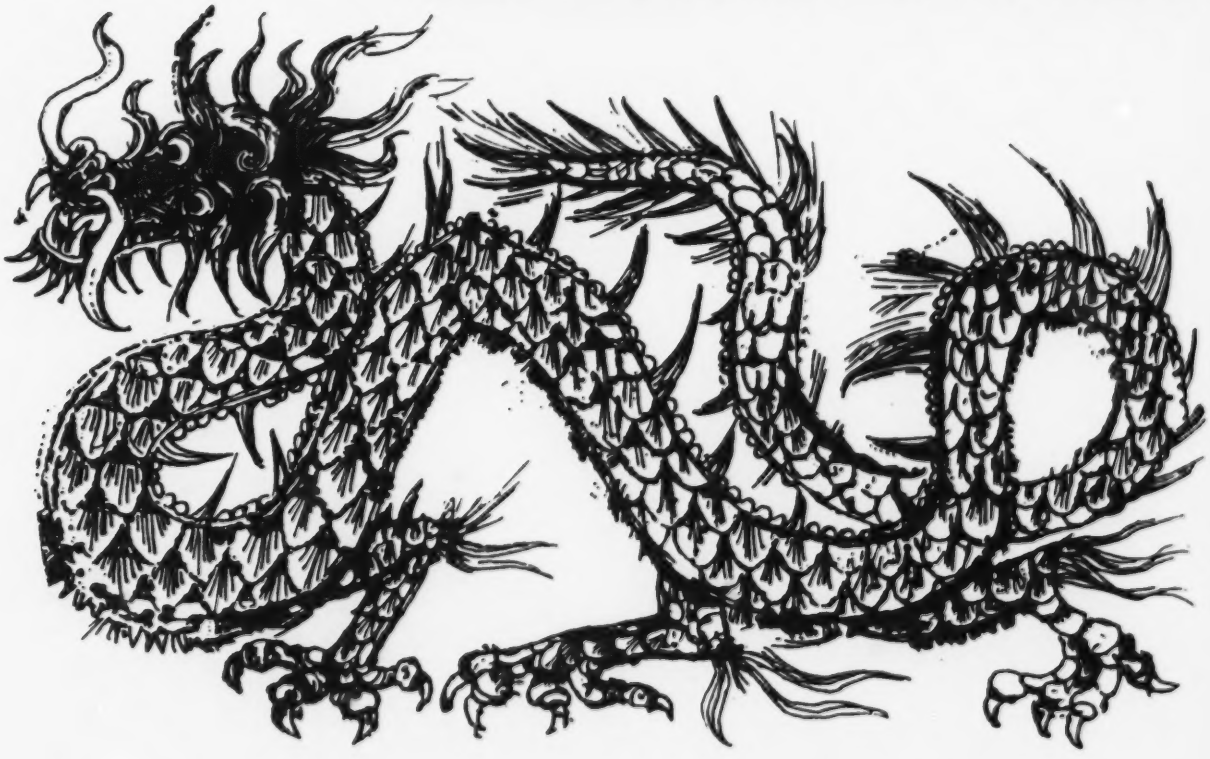
DEMONSTRATION These are the steps for the students to follow. Teachers should demonstrate any or all of them as needed. (1) Draw a large Maya figure in profile. (2) Draw the facial features as seen in the codices. (3) Draw the clothing, including details with a variety of repeated shapes. (4) Embellish the figure with a headdress, shield, throne etc. (5) Carefully paint in the shapes with even color and smooth brush strokes. (6) When the paint is completely dry, outline all of the shapes with a thick black marker.
(7) Optional: Cut out the figure and mount it on a colored sheet of paper.

EVALUATION

Collect and display the students' art work. Select a painting and ask students questions like: (1) What is the figure doing in this painting? (2) What colors were used? (3) Are there examples of repetition and variation? (4) What characteristics of the painting are similar to the Maya codices? (5) Is the craftsmanship good? What kind of feelings does the figure express?

A review of the vocabulary and historical information is also appropriate at this time.

DEMONS AND DRAGONS



This unit was developed for Chroma Acrylics Inc. by
Stevie Mack and Deborah Christine of
CRIZMAC Art and Cultural Education Materials

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DEMONS AND DRAGONS- GRADES 9-12

OBJECTIVES

(1) Students will understand the folklore traditions behind the creation of dragons. (2) Students will use their imaginations to create a dragon and its legend or purpose. (3) Students will increase their understanding and ability to use clay. (4) Students will create a three-dimensional dragon from clay and paint.

MATERIALS

DISCUSSION - Pictures of dragons found in books on dragons or mythical beasts, imaginary or fantastic animals or Medieval and Chinese Art.
STUDIO - Drawing paper, pencils, light colored low fire clay (cone 6), containers for slip, clay tools, Chroma-Acrylic School paints, containers for paint, brushes, water containers, paper towels
VOCABULARY imaginary, folklore, traditions, dragon, phenomenon, clay, slip, score, fire, kiln

HISTORICAL BACKGROUND

Few symbols saturate folklore and myth so thoroughly as that of the dragon, flickering his tail across the tapestries of the ancient Chinese courts and fluttering on the pennons of the Roman army.

Most people believe that dragons never existed, but that has not stopped poets, artists, musicians and storytellers from using these mystical beasts as motivation for their art. The dragon is found in literature, sculpture, painting and stained glass in both Western and Oriental art. The European artists represented dragons as dangerous, destructive and evil, whereas the Oriental tradition represents them as benevolent, protective and the enforcer of justice.

The creation of dragons is the partial result of Medieval man's inability to accurately recount the strange and unusual animals he saw. As Europeans traveled, they came in contact with unfamiliar animals such as Egyptian crocodiles and Indian serpents. The crocodile was described as a lizard-like creature with huge jaws that opened so wide they could swallow a man whole. The great serpents of India were recounted as being 50 feet long, could eat an entire ox, and had the ability to charm animals into walking right up to them to be eaten. Huge birds, with beaks like eagles and bodies of lions were strong enough to fly away with a sheep grasped in their talons. These and other fantastic tales told again and again become more elaborate with each telling and helped create the European dragon. The dragon become a murderous, foul creature which was the embodiment of all that was evil.

The Chinese dragons explained many of the mysteries of their world. Such phenomena as comets, shooting stars, volcanic eruptions and earthquakes were explained as great beasts flying above or walking upon the earth. There was a dragon that ruled the skies, bringing storms which could nourish poor families crops or wash away greedy landowners. The Chinese dragon was a power to be respected and feared, but not a creature of evil. The paintings and drawings of Chinese dragons illustrate the wonders of the dragons' abilities to fly, swim, and perform magical feats. They were richly decorated with colors, patterns and intricately detailed faces and expressions.

Both European and Chinese dragons were created from the imaginations of the people. Their richly different forms are the result of the vastly different cultures that created them. Where the European dragon became a symbol of evil, something to be destroyed and conquered by brave knights, the Chinese dragon was respected and adored. Yet, both dragons share some similarities in appearance:

scaly bodies, long pointed tails, feet with claws and, of course, fire curling from smoking nostrils and mouths. The stories, poems, drawings and paintings of dragons are as varied and elaborate as the imaginations that created them.

INSTRUCTION

DISCUSSION - Prepare the class for a discussion and have one or more pictures of dragons visible. Ask students questions like: (1) How would you describe the features of the dragon, such as the wings, tail, horns, etc.? (2) Do the wings fold back, the tail curl? Does it breathe fire? (3) What shape is the head, body, tail etc.? (4) What colors are the dragons? (5) Are the colors bright or dull, light or dark? (6) What do the colors tell you about the personality of the dragon? (7) How does the dragon move? How can you tell? (8) Is the dragon evil or benevolent? How do you know? (9) Does the dragon have a legend or explain a phenomenon?

Before your students begin the studio activity explain that it is now their turn to imagine and create a dragon. Review the characteristics of dragons. Ask students to create their own dragons by combining these characteristics in their own imaginative way. Ask students to create a legend that involves their dragon, reflecting either the European or Chinese dragon traditions.

STUDIO - Students will create and produce a dragon from clay, then paint it using Chroma-Acrylic School paints.

DEMONSTRATION These are the steps for the students to follow. Teachers should demonstrate any or all of them as needed. (1) Do a preliminary drawing or sketch of the dragon, including as many details as possible. (2) Build the body of the dragon from clay by starting with a simple shape, such as ball or a cone. (3) Form the other parts, head, feet, wings, etc. and add to the main body. ALWAYS slip and score both pieces. (4) To slip and score, cut small grooves into both pieces of clay, where they will join, then rub slip (mixture of clay and water) onto both pieces. Press firmly together and rub the seam to seal. (5) Continue to add pieces until the body is complete. (6) Small details such as eyes, teeth, scales, etc. can be added. (7) Other details and decoration can be added by using tools to press marks into the clay. (8) The clay must dry completely and be fired in a kiln. (9) Once fired, the dragon is ready to paint. Take small amounts of Chroma-Acrylic School paints and add water to dilute to a "watercolor" consistancy. This consistancy will be absorbed by the clay and will appear to stain it with color. (10) Limit the students to four or five colors. Ask students to repeat their colors and choose those that will reflect the personality of the dragon.

EVALUATION

Collect and display the students' work so it is visible. Select a dragon and ask questions like:
(1) How would you describe the features of the dragon, body, head, tail etc.? (2) What shapes were used to create the dragon? (3) Name and describe the colors on the dragon. (4) Do the colors repeat? Do they reflect the personality of the dragon? (5) What type of personality does the dragon have? Explain your answer. (6) Does the dragon have a legend or explain a phenomenon? (7) Is the craftsmanship good?

A review of the vocabulary and historical information is also appropriate at this time.

Art Lesson ALPHABET ART: A JOURNEY INTO AESTHETIC AWARENESS OF LINE AND SHAPE

Grade K and 1

Medium: Drawing or Collage

Art Element: line/shape

Artist/Period/Culture: Arlene Alda

Studio	Creative Art Expression	Aesthetics	Cultural Heritage
Drawing of objects having the shape as alphabet letters. Collage of photographs (same as above)	Students will produce drawings or colleges of objects from the environment that have the same shape as the letters in the alphabet (one object per letter)	Students will locate and describe objects in the classroom environment that have a similar shape to a letter in the alphabet. Example: l= pencil h= chair	Students will tell how the artist used photography to identif letters in the alphabet. ABC by Arlene Alda Archabet by Balthazar Korab Nat'l Trust for Historic Preservation: 1987

Materials	
Drawing Paper Crayons or Magazines Scissors Glue	ABC by Arlene Alda Archabet by

Lesson Steps: If possible, share one of the above photography books with your students. Explain to the students that the letters in the alphabet are really just symbols made up of line and shapes. Identify a letter by writing it on the board and then ask students to locate something in the classroom that has a similar shape as the letter form. Continue doing this with different letters until students grasp the idea. Students can then either do drawings of objects that have similar shapes as alphabet letters or look through magazines and cut out photographs of objects to paste into a collage.

The childrens drawings can be photocopied to create unique alphabet art books for each student.

Art Lesson ANIMAL CRAYON RESIST : Why Mosquitoes Buzz in People's Ears by Verna Aardema
illustrated by: Leo/Diane Dillion

Grade K-2 (with extensions)

Medium: Crayon Resist

Art Element: Line

Artist/Period/Culture: Leo and Diane Dillion Africa

Studio	Creative Art Expression	Aesthetics	Cultural Heritage
Crayon Resist Drawings of animals	Students will create a an original crayon drawing of an animal. Students will apply paint over their drawing to produce a crayon resist. *Students will use different kinds of lines in their drawing. *Students will use line to define shape.	Given the illustrations in Why Mosquitoes Buzz in People's Ears, Students will identify and discuss the kinds of lines in the illustrations. *Students will identify and discuss the qualities of line in the illustrations.	*Students will identify how the artists used line in the illustrations. * Students will identify the use of line in other cultures.

Materials	
White Drawing Paper Assorted Crayons Watercolor Paint/Brushes	Why Mosquitoes Buzz in People's Ears by Verna Aardema

*Denotes an objective from the State of Az. Visual Art Guide

Lesson Steps: Introduce and read the students the book, Why Mosquitoes Buzz in People's Ears pausing to look at the illustrations. Go back and select one or two of the illustrations to discuss them using the aesthetic objectives listed above. List the animals from the book and other African animals on the board-try to supplement with photographs. Have each student select an animal to draw. Stress drawing the animal large enough to fill the space of the paper. Then have the students use a variety of lines to color their animal. Press heavy with the crayon. Students select one color of paint to wash over their animal to create a crayon resist. Students may or may not cut out their animals when they have dried.

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References/Notes:

Chapman, Laura, Discover Art
Grade 1 Lessons: 38, 39, and 49
Grade 2 Lessons: 12, and 18

Vocabulary:

Crayon resist

Line

Extensions:

Discuss the facial expressions of the animals in the illustraions and have the students use line in their drawings to express mood or feeling.

Discuss the patterns in the illustrations and have the students include this in their drawings.

Dillon, Leo 1933- and **Diane** 1933-

Leo Dillon was born to black parents who came to this country from Trinidad. Diane Dillon was born to white parents in California. As children, both of them loved to draw. They met at Parsons School of Design in New York. When they fell in love, their different racial backgrounds caused them a great deal of suffering. After their marriage, they did not wish to risk competition so they decided to collaborate on everything.

When the Dillons received the manuscript of *Why Mosquitoes Buzz in People's Ears*, they knew it would be fun to illustrate. They enjoyed the freedom given to artists in illustrating children's books. While they always illustrated the text, they liked to go beyond the text and play up certain aspects. For instance, deciding that the antelope wanted a more important part than was given to him in the story, they showed him trying to get attention, peering out, grinning, and hamming it up.

In the beginning of the story, the series of events is laid before the reader as each one happens, and later each character retells one of those events from his or her own point of view. The Dillons did not wish to show the same scenes twice, so they tried to exaggerate each one's story as the animal might have done in retelling it. In drawing the animals, they tried to show expressions of emotion on their faces. They said the most difficult part was trying to put expression onto a mosquito's face.

The text of their second winner, *Ashanti to Zulu: African Traditions*, showed a variety of peoples and customs in Africa. There was an interesting fact about each of the twenty-six different groups. They decided to show for each group, if possible, a man, a woman, and a child in costume with an example of a dwelling, an artifact or a type of work, plus an animal from the area.

Very little research was required for many of their previous books. But for this book, they needed to know the costumes that were worn, the houses they lived in, the animals of the area, and other things used in their everyday activities. They needed pictures for accuracy. They could not afford to imagine what something looked like. They had to see it.

They had no difficulty in finding information on the Ashanti, but when they took stock of the rest of the book, they found some one thing was missing for almost every letter. They searched old issues of *National Geographic*; they visited many picture galleries and museums; and finally, they called on their publisher, Dial, to help them find the missing items. They could not do the pages in sequence as they usually did, but had to skip around according to the research material that they had.

Their usual procedure was to complete all the art work and deliver it to the publisher in one package. But now they were months past their deadline, and since each page was really a complete story in itself, they began sending in the finished paintings as they completed them, four or five at a time, so the camera work could be done on those pieces while they continued painting the next group of illustrations. Finally, the last piece was delivered.

Leo Dillon was the first black man to receive the Caldecott Award. The Dillons were the first artists to be recipients of the Caldecott Award two successive years, 1976 and 1977.

READING AND WRITING ACTIVITIES TO ACCOMPANY WHY MOSQUITOES BUZZ IN PEOPLE'S EARS

Explain to your students that Why Mosquitoes Buzz in Peoples Ears is an African folk tale. Explain that folk tales are stories passed down from generation to generation. Folk tales represent the values and customs of the people who tell them. Ask your students if they know any other folk tales. List the children's folk tales on the board. Encourage your students to ask their parents for the names of their favorite folk tales. Invite children to share their parents' responses in small groups or with the entire class.

Pick new vocabulary words from the folktale and list them on the board. Then...

a. Encourage the children to make picture books of the vocabulary words. The books may be made in the shape of one of the animals in the folk tale.

b. Since there are so many action words in the folk tale, invite your students to pantomime them as you read them aloud. (Ex: grumpily, terrified, timid, slithering)

Write down the following animal names and sounds on the board.

Animals: iguana, crow, python, monkey, rabbit, and mosquiti

Animal Sounds:mek, badamin, wasawusa, krik, kaa, rim, kili wili, semm, zeee

Invite the children to predict the sound (or sounds) made by each animal in the folk tale. Encourage your students to listen for the sounds as you read the story. After listening to the story, ask students to demonstrate the sounds each animal made.

iguana (mek, mek, mek)
Python (wasawusa, wasawusa, wasawusa)
rabbit (krik, krik, krik)
crow (kaa, kaa,kaa)
Monkey (rim, rim, rim)

Encourage your students to brainstorm the names of the different animals that live in the jungle, the plants that grow there, and the weather. Write the children's responses on the board. then have the students write name poems using the word jungle.

Jungle animals
Underneath and overhead
Now
Gliding, prowling
Looking for something to do
Eat

Bring in pictures of African animals to display in the classroom. List the names of the animals on the board. Encourage your students to imagine an animal from the list that does something annoying, such as a tick that burrows under someone's skin or a chimpanzee that mimics people. Invite the children to write and illustrate a story about the animal.

Discuss how the folk tale would be different if it took place in the United States instead of Africa. Ask your students which animals would not be in the story and which would. Write a class story using farm , desert, or forest animals to retell the African folktale in the United States.

Read your students the book, Ashanti to Zulu: African Traditions by Margaret Musgrove (illustrated by Leo and Diane Dillion). This is a wonderful descriptive alphabet book on the customs of 26 different African tribes.

Grade 4-6

Medium: Drawing/Printmaking Art Element: Line Artist/Period/Culture: Van Gogh / Da Vinci

Study:	Creative Art Expression	Aesthetics	Cultural Heritage
Drawing Printmaking	Given a photograph of a tree, students will create a realistic line drawing o a tree. Given a photograph of a tree, students will create an abstract drawing of a tree. Students will produce a glue line print of a tree in either an abstract or realistic style.	Students will examine two drawings of trees by re-responding to questions i a criticism model Students will identify two tree drawings as either abstract or realistic in style. Students will compare and contrast two tree drawings and their styles.	Students will develop an understanding of why artists make art by examining two tree drawings. (to imitate or recognize nature) (to express mood, ideas, or feeling

Materials

Tree Reproductions Grove of Cypresses Van Gogh Study of a Tree da Vinci Photographs of trees	pencils drwg. paper cardboard plat glue toothpicks printing ink brayers inking plate printing paper

Lesson Steps:

Students scan tree drawings utilizing the description, analysis, and interpretation method of criticism
Students practice drawing a variety of lines (long, short, straight, curved, etc.) on practice paper
Students do a realistic and an abstract drawing of a tree from a photograph utilizing a variety of line
Students choose their best drawing for a print
Students create a glue line print (see project procedure)

Project procedure:

Students copy favorite drawing on to a cardboard plate.
Students practice making glue lines on scrap cardboard
Students apply glue to lines of drawing on cardboard plate. Let dry until clear.
Students ink plates with brayers and print an edition of 3 prints. Students sign prints.

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References/Notes:

School Arts Magazine: Sept. 1985, Pg. 29-32
SWRL Block Block Activity Visual Analysis

for photographs of trees

Vocabulary:

line, texture, print, printmaking, printing plate, brayer, edition, abstract realistic

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Art Lesson _____ _____

Grade _____

Medium:

Art Element:

Artist/Period/Culture:

Studio	Creative Art Expression	Aesthetics	Cultural Heritage

Materials

Lesson Steps:

Project procedure:

66

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References/Notes:

Vocabulary:

Art Lesson _____

Grade: _____

Medium: _____ Art Element: _____ Artist/Period/Culture: _____

Studio	Creative Art Expression	Aesthetics	Cultural Heritage

Materials

Lesson Steps:

Project procedure:

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69

References/Notes:

Vocabulary:

Art Lesson _____

Grade _____

Medium: _____ Art Element: _____ Artist/Period/Culture: _____

Studio	Creative Art Expression	Aesthetics	Cultural Heritage

Materials

Lesson Steps:

Project procedure:

References/Notes:

Vocabulary:

AAEA 3-D WORKSHOP
Kim Shipek, Art Specialist
Buena High School, Sierra Vista, AZ

UNIT: Futuristic Clay Mammal

SOURCES: AFTER MAN: A Zoology of the Future by Dougal Dixon, St. Martin's Press (New York 1981).*
Any science, zoology, and/or ecology books.

CONCEPTS:

Art involves higher order thinking skills and often research.

Art involves knowledge in other subject areas.

Evolution is the process of improvement.

"Nature abhors a vaccum" means that an ecological niche is never left vacant for long. Something will evolve to occupy it as soon as one appears.

Animals are born with the tools necessary to survive in their environment, where as man has the ability to make his tools. The animal must be able to get food, protect itself and its young, and maintain body temperature in cold and hot environments. Animal behaviors, instinctive and learned, are also tools for survival.

The skeletal and muscular structures under thick skin or fur make up the unique shape of each animal. Bones, tendons, and muscles are obvious in animals just as they are in humans.

VOCABULARY REVIEW:

1. zoology - a branch of biology that deals with animals, their life, structure, growth, classification, etc.
2. evolution - the development of a species from its primitive state to its present - a process of improvement.
3. natural selection - results from environmental conditions in which an organism lives.
   three influences:
   a. stabilizing - evolutionary development is a disavantage
   b. directional - environment itself changes
   c. diversifying - when a new environment is established, example - volcanic islands
4. food chains - the sequence in which organisms eat one another.
   Examples:

polar bear
foxes
small birds
insects
plants

polar bear
seals
fish
plankton

5. insectivore - insect eater
6. carnivore - meat eater
7. herbivore - plant eater
8. omnivore - eats everything

MAMMALS - last group of animals to evolve - evolved from mammal-like reptiles

A. physical features of mammals
   1. simplicity of the jaw - lower jaw has one bone not several
   2. evolution of the ear from the jaw bones
   3. position of limbs beneath the body
   4. palate enabled breathing and eating at the same time

B. major catagories
   1. monotremes - lay eggs (platypus), no teats, young lap milk from the surface of mother's abdomen
   2. marsupials - give birth to immature young which are kept and fed in an abdominal pouch
   3. placentals - embryo is born well developed and are fed by external teats

CLIMATES AND REGIONS

temperate woodlands and grasslands
coniferous forests
tundra and polar regions
deserts
tropical grasslands
tropical forests
islands and island continents

ASSIGNMENT:

Create a mammal 50 million years in the future based on scientific theory. When the design is complete, model the mammal out of clay.

Suggested steps for creating a futuristic mammal.

1. pick a climatic region
2. determine how your mammal will maintain body tempature
3. determine what it will eat
4. determine how it will protect itself from preditors
5. determine what tools are necessary for food and protection
6. name your mammal

Graded on : creativity and originality
details and textures
proper clay techniques

* New book by Dougal Dixon, THE NEW DINOSAURS: An Alternative Evolution, Salem House Publishers (Boston 1988).

CIRCLE

The circle is the most magical and symbolic shape since the beginning of time.

Circle has no beginning or end. It represents eternity and/or the cycle of life.

EXAMPLES: from embryo to adult animal that produces another embryo
journey with no end
metamorphosis of the butterfly
M. C. Escher's Metamorphosis

Circle has no top or bottom.

EXAMPLES: kaleidoscope
Mandala - large circle with very intricate designs used by religious men in India to meditate - they would stare at the Mandala for hours on a mental journey

Circle is the strongest shape. All energy is dispersed around it.

EXAMPLES: wheel
architecture - Buckminister Fuller's geodesic dome
- arch - stronger than post and lintel
Martial Arts - Aikido is the youngest of the arts, only 70 yrs old, combines the best of each art The idea is to conserve energy - one in center rotates to throw off attackers

ASSIGNMENT Put yourself in a circle and respond to it, build an environment contained in your circle. Build an environment that has no top or bottom, no beginning or end.

It can be realistic or abstract. IT MUST BE CREATIVE. Don't resort to symbols, in art every day symobls are boring.

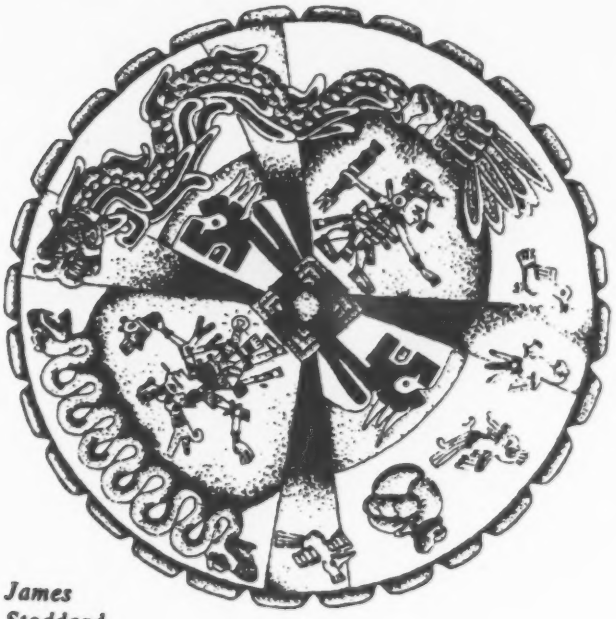
PEN AND INK TECHNIQUE Japanese technique of 1/3 black, 1/3 white and 1/3 texture or patterns.

GRADING CRITERIA
1. Creativity
2. pen and ink technique - creation of black, white and grays (with variations)
3. response to circle
4. Fineness of the drawing - neatness

Another variation of this unit is to use motifs from various cultures being studied.

STUDENT GALLERY

BUENA FINE ART



James Stoddard, 11th Grade

Shannon Sybrandt, 11th Grade

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1.

GRADE: Kindergarten **DATE:** May 15, 1989

ART IDEA: Shape Patterns (#1)
Visual Arts Essential Skill Component(s):
Goal D. Objectives 5 & 6
Goal E. Objective 1
☐ Art in Cultural Heritage
☐ Aesthetic Assessment
☑ Creative Art Expression

Objectives:
TSW create a pattern with repeated shapes
TSW create the pattern with fingerpaints

RELATED SUBJECT AREA(S): Music
Objectives: TSW clap the rhythm to a piece of already familiar music

EVALUATION: TSW use fingerpaints to complete a pattern with repeated shapes
TSW clap the rhythm to the completed pattern

MATERIALS: **TEACHER:** Examples of music **STUDENT:** Fingerpaints / paper

PROCEDURE (NOTES): Present music to which students can clap to the rhythm. Discuss repeated shapes as beats to clap to, spaces between as HOLD. Demonstrate using one finger to create shapes, one clean finger for spaces between.

2.

GRADE: 3 **DATE:** May 15, 1989

ART IDEA: Optical Color Mixing (#4)
Visual Arts Essential Skill Component(s):
Goal B, Objective 1;
Goal C, Objective 3; Goal F.
☐ Art in Cultural Heritage
☑ Aesthetic Assessment
☑ Creative Art Expression

Objectives:
TSW identify works by Impressionists
TSW recognize Impressionistic use of color by placement of brushstrokes
TSW create a painting or drawing in the Impressionist style

RELATED SUBJECT AREA(S): Science
Objectives: TSW describe what happens when standing back and squinting eyes to look at pure colors placed next to each other.

EVALUATION: TSW complete a drawing or painting in the Impressionist style.
TSW describe the Impressionist style

MATERIALS: **TEACHER:** Examples of Impressionist paintings (Seurat, Monet, Renoir, etc.) **STUDENT:** Paper, crayons, or paints with cotton swabs

PROCEDURE (NOTES): Show works by Impressionist artists. Discuss use of color and placement on canvas. Demonstrate visual effect of placing one pure color next to another.

3.

GRADE: 4. **DATE:** April 11, 1989

ART IDEA: Contour Drawing (#13)

Visual Arts Essential Skill Component(s): Goal F. Objective 2.

- ☐ Art in Cultural Heritage
- ☐ Aesthetic Assessment
- ☑ Creative Art Expression

Objectives:

TSW define diagrammatic contour
TSW create a diagrammatic contour drawing
TSW recognize a diagrammatic contour drawing

RELATED SUBJECT AREA(S): Language Arts
Objectives:
TSW create an outline for a short story

EVALUATION: TSW define and recognize a diagrammatic contour drawing
TSW will create a diagrammatic contour drawingt
TSW will create a short story

MATERIALS: **TEACHER:**
Examples of diagrammatic contour drawings
Drawing Paper
STUDENT: Drawing Paper / Felt Tip Pens

PROCEDURE (NOTES): Discuss importance of outlines, providing essential information. Define diagrammatic contour, scientific drawing method, continuous smooth line of ourter edges of object and shapes within. Explain outer edges darker or thicker, inner shapes lighter or thinner lines. Create a diagrammatic contour drawing related to story.

4.

GRADE: 6 - 8 **DATE:** April 11, 1989

ART IDEA: Upside Down Drawing (#8, listed with grades 7-8)

Visual Arts Essential Skill Component(s): Grade 6 Goal F; Objective 2

- ☐ Art in Cultural Heritage
- ☐ Aesthetic Assessment
- ☑ Creative Art Expression

Objectives:

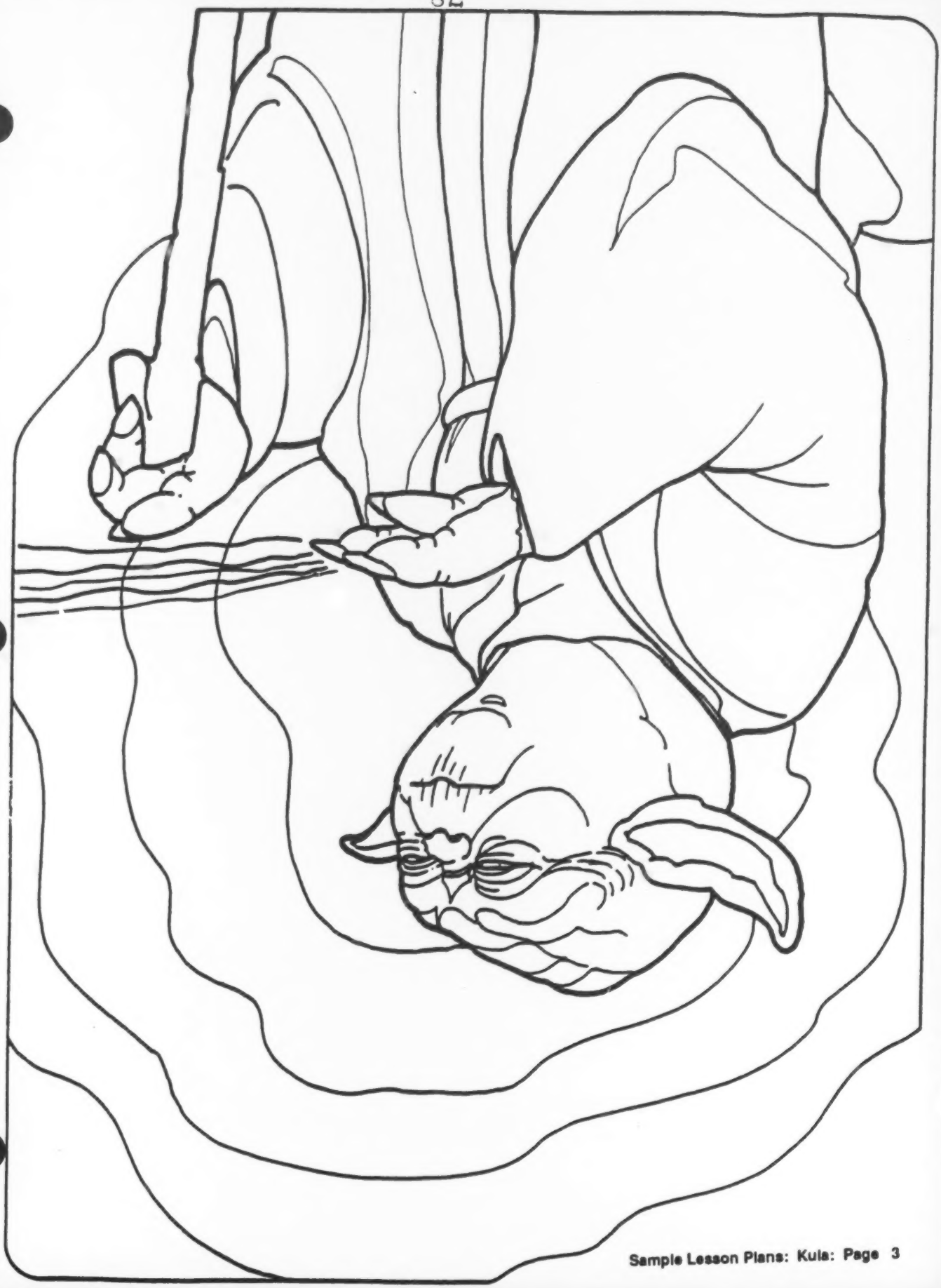
TSW define contour
TSW copy a contour drawing working from it with the drawing upside down
TSW recognize size and shape relationships

RELATED SUBJECT AREA(S): Math and Science
Objectives: TSW solve problems in proportion
TSW relate number ratios to visual ratios
TSW describe functions of the left and right hemispheres of the brain

EVALUATION: TSW recognize and define contour; TSW complete the contour drawing following directions; TSW describe visual ratios; TSW describe functions of the left and right hemisphere of the brain.

MATERIALS: **TEACHER:** Drawing paper, Copies of contour drawing
STUDENT: Drawing paper, pen or Pencil; Copy of contour drawing

PROCEDURE (NOTES): Discuss contour drawing: keeping it upside down. Define contour: drawing outline of shapes and spaces, following edges. Remind students to work slowly, looking for shapes and size relationships. Discuss brain hemispheres: Left dislikes illogic of working upside down so right takes over.



1. GRADE: DATE:

ART IDEA:

Visual Arts Essential Skill Component(s):

- ☐ Art in Cultural Heritage
- ☐ Aesthetic Assessment
- ☐ Creative Art Expression

Objectives:

RELATED SUBJECT AREA(S):
Objectives:

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2. GRADE: DATE:

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- ☐ Aesthetic Assessment
- ☐ Creative Art Expression

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